



General Certificate of Secondary Education

Art and Design

3201–3206, 3211

Report on the Examination

2006 examination – June series

- Full Course
- Short Course

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Art and Design (3201 – 3206, 3211)

General

The success of the AQA GCSE Art and Design continued in 2006 with the majority of centres choosing the AQA specification for GCSE Art and Design. As in previous years, most candidates entered Unendorsed but there was also an increase in the numbers of candidates for other endorsements, with Fine Art in particular seeing a significant increase. Moderators reported that they had seen some delightful work with evidence of well-taught candidates producing high quality work for both Coursework and Controlled Test components. Past question papers were used as a focus for Coursework in many centres and both candidates and teachers demonstrated creative approaches that led to exciting and original artwork. The general perception of work seen across endorsements and components by moderators was that variety and individuality were generally encouraged even within quite structured teaching schemes.

The use of ICT has increased in both Controlled Test and Coursework. For example, the use of digital cameras for recording purposes now features prominently in many courses and has led to photo-manipulation and the use of video. The internet provided an essential resource for reference materials and research, in some cases at the expense of more traditional means such as books. It has opened up a whole new world of images for candidates to access and has positively broadened the range of artists who are referenced. However, simple downloading and re-presentation of received information does not confirm understanding of the context of works of art. It is how this information informs candidates' understanding and subsequent developments that is significant.

Teachers who attended Teacher Standardising Meetings (provided free of charge during the spring term) reported that they found the training materials and marking sessions very valuable and informative. It was apparent that the meetings had effectively prepared teachers to mark their own candidates' work. All centres were allocated a Coursework Adviser and this provided an invaluable resource for a number of teachers who required information and guidance. Centres could choose to attend an Area Moderation Meeting rather than have a moderator visit their centre to mark the work. This provided the opportunity for teachers to meet colleagues from other centres and to see work from different endorsements.

Coursework

Candidates produced a variety of work using a range of materials, techniques and processes. The cost of materials and increasing pressure for space seemed to limit some departments as to which of the endorsements they could offer. However, there was a significant increase in the use of photography, particularly digital photography, within all the Art and Design subjects. This was possibly because of the increased availability of new media hardware and software in many centres.

Candidates presented their work on mounted sheets or in sketchbooks or a combination of both, in order to evidence the relationship between process and outcome. At Area Moderation Meetings it was felt that mounted sheets were more effective in conveying a sense of journey and progression. Many moderators noted that those going to Area Moderation Meetings on a regular basis were encouraging their candidates to abandon sketchbooks in preference for mounted sheets of preparatory/supporting studies as these were easier to read. However, it is important to emphasise that AQA does not prescribe a particular form of presentational style. Sketchbooks provided evidence of good practice in a lot of centres and featured as integral and significant elements in many courses of study. Personal journals, as they might be more accurately described, evidenced effective planning and research and could be viewed as pieces of artwork in their own right. Observations, samples, research notes and personal reflections featured in those at the highest level, and in many centres all the preparatory work for projects was completed in sketchbook or personal journal form, with the final realisation submitted separately.

The majority of candidates submitted two units of Coursework. Many submitted three units, while fewer submitted four units than in previous years. The flexibility of offering two, three or four units gave centres options and some exploited this in the interests of individual candidates by offering different numbers of units within their centre. Some moderators commented that a worrying number of candidates had very little work to show for a two-year course. However, others noted substantial presentations of creative, imaginative and exciting outcomes. As previously indicated, past question papers were frequently used to provide Coursework themes and there was a lot of evidence of both the *Fauves* and the *Landscape* questions from last year being used in this way.

Controlled Test

Many centres reported positively on the quality of the question papers. Most felt that there was something for every candidate and all the Controlled Test papers were well received. A few centres commented that some of the questions were difficult to resource but most centres applauded the concise way the questions were phrased and the clear layout of the question papers.

Many were pleased that the question papers provided an extension to the Coursework element of the specification, enabling candidates to use all the skills they had gained earlier in the course. A pleasing number of candidates built on their Coursework strengths and pushed work to a higher level. Much of the work was ambitious, thorough and well crafted. At lower levels there was often an absence of logical or purposeful research.

Many centres used the preparatory period well and candidates submitted a range of outcomes in the supervised timed sessions. Those centres that allowed candidates adequate time to familiarise themselves with the questions and to discuss their ideas and sources before embarking on the preparatory work, as well as those whose staff spent time preparing support material and collecting together objects for primary material, ensured that their candidates proceeded confidently through the four week preparatory period. Some centres allowed candidates to embark on their Controlled Test without sufficient discussion, which sometimes left them floundering for a time.

Evidence of preparatory and supporting work was submitted in a variety of forms. These ranged from engaging mounted sheets containing visual information and pertinent notes, to sketchbooks crammed with ideas and collected resource materials. In most cases engagement with ideas, materials and references led to successful outcomes in the supervised timed sessions.

It was clear that the Controlled Test papers accommodated a wide variety of approaches to course delivery and teaching styles. They gave ownership to candidates who engaged with their own experiences in responding to the starting points.

Administration

The majority of centres carried out the administrative tasks successfully and submitted correct paperwork on time. However, a small but significant number of centres failed to send the correct copies of the Centre Mark Sheets (yellow and pink) to the moderator. Not all centres realised the need for a copy of the Area Moderation Mark Sheet to be sent to the moderator before the Area Moderation Meeting. This made the process of working out the spread of marks and consequently the table arrangements for meetings difficult. Similarly, a few centres also failed to provide a completed Centre Declaration Sheet, unaware that Examinations Officers had copies of this form for use with all AQA examinations. In a few instances this form had not been counter-signed by the Head of Centre.

Although the majority of centres had made an excellent effort to present their samples of work in an accessible form for moderation, there were still instances of inadequate labelling. This made the task of moderating candidates' work more difficult. When samples were presented in a logical and coherent manner, moderation was easy to carry out. Candidate Record Forms were generally completed satisfactorily, but few centres had entered information in the 'Supporting information' box, and frequently the question chosen was not written on the form. However, where comments were made they were pertinent and worthwhile, proving very helpful information. It was essential that centres ensured that Candidate Record Forms had been signed by candidates as proof that they had produced work and this seemed to have been successfully accomplished.

Assessment and Moderation

In general assessment was deemed to be accurate. The centres that had difficulty in marking work accurately were often identified as not having attended a Teacher Standardising Meeting. However, most centres used and understood the assessment objectives well and they formed a strong focus for course structure and content. Moderators also reported that teachers who had been given time off timetable to mark were usually more accurate than those who carried out the work in their own time. In most cases marking was reported to be honest, fair and accurate.

In some centres there was a noticeable tendency for Coursework marks to be higher than those for the Controlled Test, particularly where candidates had missed out on covering one or more of the assessment objectives in the test. In a few centres, higher marks for the Controlled Test had to be adjusted, as they were often based on inadequate evidence in some of the assessment objectives, particularly AO2 and AO3. It is possible that these judgements were based on the teachers' personal knowledge of their candidates from their Coursework, or a tendency to mark the effort and enthusiasm of candidates rather than the actual quality of the work. In a few cases the errors were caused by a failure to standardise the marking at a centre, where more than one teacher had been involved.

Area Moderation Meetings continued to be very popular and provided valuable INSET for teachers. The reception given to moderators in centres was warm and accommodating and teachers are to be congratulated for the way in which they facilitated the moderation process. Display and labelling were good and classrooms were made available for the day. Teachers went to great trouble to walk moderators around exhibitions of work, or to talk through the samples provided and explain about the structure of courses, visits, processes and assignments. There were some instances of work being put in inappropriate locations that made moderation difficult. It was most helpful when work was clearly labelled, with Coursework separated from Controlled Test and final pieces identified clearly.

Assessment Objectives

For most centres the assessment objectives continued to function effectively, with the Assessment Criteria grid (page 41 of the specification) being used with confidence by the majority of teachers. There was evidence that some teachers gave too many marks where there was little evidence of attainment in respect of particular assessment objectives. Refinement and the thoughtful use of critical connections were sometimes hard to find. Materials, techniques and processes also depended to a large extent on the facilities and budgets within individual departments, although many departments were ingenious and resourceful. Recycling projects, the use of found objects and unusual materials such as tile adhesive, expanding insulation foam and soft insulator bricks enabled candidates to produce some wonderful work for minimum outlay. There was greater awareness in AO4 of a finished final piece and the reward candidates gained when it was supported by sound preparatory work.

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

There was a growth in the variety and range of work that candidates produced that satisfied this objective. The expansion in the use of photography, particularly digital photography, was a major factor here. A large number of candidates used digital imagery to record images for sources and in many centres this led to some very creative activity. There were still centres that placed considerable emphasis on drawing from first-hand observation and, although this is not prescribed, it was pleasing to see skilled observational drawing providing the starting point for a number of projects. In many centres this was replaced by the use of digital photography. Given the ease with which this can be achieved, it is important that the quality of such photographic evidence is clearly identified in the correct mark band. There were many instances where centres had over-marked this element.

Sketchbooks were used in a large number of centres to collate ideas. Some candidates worked in sketchbooks and then remounted designs and drawings onto presentation sheets. There was evidence of an over use of collected magazine images but less than in previous years, with candidates replacing cut-out pictures with more of their own photographic resources. The use of the camera was also responsible for a more varied presentation of composition and selective detail. In some centres the production of work of good quality was encouraged by the use of mixed media, collage, montage and digital photography when presenting evidence of AO1 in both Coursework and Controlled Test submissions.

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

This was often the most difficult aspect for centres to assess. As has been stressed at Teacher Standardising Meetings, it is not necessary for there to be any written analysis or evaluation, but the evidence does need to be tangible and explicit, demonstrating the level of understanding of the context of the work, for candidates to be awarded marks. The use of annotations in sketchbooks and on sheets of work certainly helped in this regard. It was pleasing to note a reduction of indiscriminate re-presentations of downloaded sheets of histories of artists and their work. However, some candidates still presented such materials with little understanding or purposeful intent. In some centres candidates had merely copied chunks of written information with little understanding. This type of work has limited value and cannot be credited without further engagement by the candidate.

A pleasing number of candidates engaged very effectively with the requirements of this objective, with analysis and understanding of context impacting on the direction of their work. Some candidates used the work of visiting artists as a starting point for their own practice and a number demonstrated a real connection with a particular type of work or an approach employed. Where candidates understood the work of another artist and identified with a particular concept, the work produced was mature, highly personal and of good quality.

There was much evidence of candidates analysing the environment around them in artistic terms. When centres had used local architecture as a source there was good understanding of the period represented and context of the building's creation.

Candidates related a wide range of practitioners to their own experiences and themes. Candidates whose work showed little or no evidence for this objective were few and the concept of visual analysis was usually well understood.

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

Candidates in most centres were clearly encouraged to explore ideas and experiment with a rich variety of media and processes. The best work showed candidates investigating composition, media and content thoroughly. Digital processes were useful in generating alternative layouts and colour schemes rapidly but appropriately. Examples were seen where development was expressed simply as a single, gathered amalgam of material, with no alternative ideas or apparent refinement beyond what might occur during the production of the final outcome.

Sketchbooks and developmental sheets provided key evidence for this assessment objective, with many candidates showing sophistication in the ways they presented information. However, the evidence of review, modification and refinement was less easy to identify. Some centres gave more credit than was justified for evidence that was supposedly implicit but was often difficult to see. 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 helped when awarding marks for this objective.

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

Outcomes ranged from traditional drawn, painted or constructed pieces to digital animation, installation and performance art recorded on digital video. Centres enabled candidates with less ability to produce successful work in unusual media. As with AO2, some centres awarded higher marks for this objective than were justified by the evidence in the work produced. Most candidates managed to produce 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 ability 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 responses. Some very impressive final pieces were produced with candidates providing personal responses that had evolved from comprehensive study. Materials and scales varied and there was frequent evidence of sustained engagement with the work of others and a sense of personal achievement was often revealed through written evaluations. It was interesting to note that even with lower attaining candidates a final piece was usually produced, even if there was little research and development towards it. However, candidates usually used the opportunity to bring all their findings together and showed their abilities to the full.

Art and Design (Unendorsed) 3201

Coursework

The majority of centres delivered well-structured courses, allowing candidates to address each of the assessment objectives to varying standards dependent on the candidates' abilities, knowledge and understanding of the course requirements. In particular AO2 was generally addressed with meaningful research and comment and candidates successfully related it to their own work. Variations in approach stemmed from different interests, values and enthusiasms. This resulted in good courses that included a balanced coverage of at least two areas of study, which allowed for a breadth of art experience. Of the areas of study, Fine Art featured most prominently and Graphic Design, Three-Dimensional Design and Photography were strongly represented.

Centres generally covered the assessment objectives well. Moderators reported sound evidence of AO4 with quite sophisticated research into practising artists and high levels of personal responses. Coursework assignments were suitable and encouraged candidates to succeed. They ranged from very prescriptive to very open-ended. The vast majority of Coursework submissions displayed evidence of thoughtful and well-structured courses. Even lower ability candidates showed a good balance of investigation and experimentation in their units of work. Work was presented in a variety of successful and often innovative ways showing a real engagement with the creative process.

Contextual studies effectively informed personal work where candidates engaged with images and practitioners they found exciting and appropriate. These approaches naturally developed candidates' abilities to understand contexts and to make discriminating connections. Critical and contextual studies informed, illuminated and were relevant to practical Coursework experiences. Candidates were encouraged to annotate their developing ideas, both visually and in written form, to help process and review their work.

Some excellent work and real commitment from candidates was in evidence. The use of sketchbooks and, in some cases, a very mature approach to analysis, development and evaluation ensured high levels of attainment. Effective use of annotation was made by the more able, but in the lower mark range annotation tended to describe the journey taken rather than provide an analysis of the development of work. In some centres candidates had produced an impressive volume of work and had not been restricted to predictable formats but had expressed themselves using a variety of unusual surfaces, including doors, stools and corsets. Some teachers reported that they had been inspired by examples they had seen at Teacher Standardising Meetings. Some lower ability candidates, inevitably, did not have the breadth of work, but it was good to see that most centres saw the importance of building on looking at the work of other artists and designers as starting points to assist the less able.

In a minority of centres there was little evidence of recording from first-hand sources. Photography was used in some cases but there was limited observational drawing and candidates appeared to rely heavily on secondary sources. Recording from direct observation should be seen as central to so much artistic endeavour, sustaining information gathering, thoughtful and skilful handling of both materials and visual forms, space, line, tone, colour, composition and the like. Good practise was seen in various forms, including large-scale sculpture in wire, plaster, papier-mâché and mobiles, collage and large canvases. Some centres used gallery visits and visiting artists very effectively, allowing the high achieving candidates to produce pieces in innovative media.

ICT featured in many Coursework projects. Digital technology was common as a medium for final outcomes, with some centres encouraging the 'video film' in particular. Many centres produced two units of Coursework and excellent work was seen in workbooks and sketchbooks. There seemed to be more large-scale three-dimensional work in evidence than in previous years.

Controlled Test

The questions encouraged the use of a variety of materials and techniques, ranging from painting to batik, silk painting, photography and three-dimensional work. There was something for everyone, regardless of ability and good practice in centres was the norm, with sketchbooks much in evidence. Centres responded differently but predictably to the Controlled Test paper in terms of approach and some gave more guidance than others.

The test tended to reveal the confidence of the candidates and their knowledge and understanding of the assessment objectives. The majority of candidates had worked to their strengths, evidenced in the variety of final outcomes seen by moderators. Many candidates used the preparatory time well to structure their work and to ensure that work was appropriate in order to gain the best marks possible. However, the quality of work carried out by some candidates during the preparatory period of four weeks was so ineffective as to leave them with insufficient confidence to work independently during the ten hours of supervised time.

Some candidates failed to put into practice what had been learnt during the course and this was seen most prominently in the responses of lower achieving candidates. However, at the other end of the spectrum, candidates had used the preparation period to full potential, which allowed very meaningful research of other artists' work to inform and develop their own work and use of media. It was evident that in some centres candidates had experienced very teacher-led courses and they had all been instructed to do the same Controlled Test question, most often *Botanical Illustration*. In centres where candidates had chosen from the whole range of questions the work was often vibrant, creative and very individual.

The open nature of many of the questions resulted in a wide variety of outcomes. Many candidates displayed confidence and were prepared to experiment and employ unconventional means. There was much use of the internet and digital media and a lot of reference was made to contemporary art practice. One moderator reported that a centre had taken candidates to Tate Modern at the start of the Controlled Test preparatory period. This resulted in very exciting responses to contemporary and sometimes challenging artists and candidates had developed their own ideas in personal and explorative ways as a result.

Question 1 Surfaces

Able candidates produced much impressive work in response to this question. It was popular in centres where such resources had been an element of the course. Teachers felt that it was a good question and one that offered wide-ranging opportunities to candidates as it gave them the opportunity to explore locally found textures both in the environment and in natural forms. Exciting work was seen linked to Antoni Tàpies, Anselm Kiefer, Eva Hesse and the Pre-Raphaelite Brotherhood. The question led to some interesting mixed media experimentation and many three-dimensional outcomes and abstract images were seen. Mosaics were a popular choice of outcome as were raised lettering with interesting surface qualities. Some candidates produced collaged surfaces based on landscape. Candidates were creative, took risks and produced exciting and diverse work.

Question 2 The Bauhaus

The question allowed for informed work, exploiting dynamic modern forms and engaging candidates with abstraction and architecture. It was a popular question, with architectural and abstract textile and wallpaper designs evident. Many candidates explored wider political associations and showed understanding of these. Some cleverly presented work was seen, with good first-hand studies and photographs made and developed into excellent abstract compositions in paint. Some candidates found it difficult to apply ideas, yet the more able candidates produced outstanding responses.

Question 3 Botanical Illustration

This was by far the most popular question. Teachers and moderators reported that *Botanical Illustration* enabled candidates to record from first-hand observations, which they welcomed. It was attempted with varying degrees of success by the whole range of candidates. Many visited Kew and other formal gardens. Georgia O’Keeffe was by far the most popular artist but the named botanical illustrators were also studied, with powerful results. Large exciting paintings, particularly of exotic and fantasy plants, were produced. Media used included wire and tissue. Much large-scale work was seen, while some candidates focussed on graphically accurate illustrations.

Question 4 Ancient Egyptian Art

This question inspired many responses in three dimensions but many candidates failed to convert their research into personal ideas based on contemporary sources. Few candidates had researched different types of relief and they failed to base their responses on images from their own time and culture. Lower ability candidates struggled to produce refined images and many final pieces were copies. Some amusing responses were seen using modern icons, such as Beckham and Monroe, put into an Egyptian context. Examples were seen of Nefertiti wearing an MP3 player and some candidates used hieroglyphics for their names. Modern day interpretations included themes such as hairdressers, football and body art and these resulted in some interesting and original outcomes.

Question 5 Movement

Despite some reliance on second-hand imagery, there was plenty of evidence of good first-hand research and a willingness to explore different ways of depicting movement. Candidates used digital photography to good effect, with fairly modest outcomes gaining good marks for recording for this reason. Lower ability candidates struggled with ways to show the concept of movement whereas higher ability candidates produced quality work. Balla, Boccioni, Duchamp and the Futurists were exploited and the question gave scope to stronger candidates for creative invention. Some use was made of prints and photocopies. Eadweard Muybridge and Julian Opie were often used for critical reference and skateboarding and musical instruments were used as source material. Impressive use of three-dimensional work and constructions, as well as photography and Photoshop, produced very individual and exciting colour and tonal qualities in particular. There was interesting work combining textural mixed media outcomes based on photographs of moving water. These were experimental and lively abstract pieces.

Question 6 Colour

Lower ability candidates built on structures such as the colour wheel to explore and link with artists. In many cases colour tended to be used in a decorative manner. The question provided immense opportunities and many relished the chance to work in specific styles and techniques. Bridget Riley was a popular critical reference as was Aboriginal art and the Fauves. Many exciting responses were seen, including an in depth study of Rothko that led to a sophisticated and mature outcome. Work was produced in a wide range of media, including textiles. Responses were extremely diverse with very emotional uses of colour and lively colourful landscapes in evidence.

Question 7 Location

This question allowed for work from first-hand experience with candidates using their local environments to excellent effect, informed by the work of artists such as John Piper. Some fascinating constructions and installations were seen evidencing high levels of thinking. Excellent examples of starting points ranged from candidates' own back gardens, to the Alhambra cathedral in Granada. Hockney, Monet and Dalí were popular references.

- (a) This was by far the most popular of the three options with simple responses centred on images of rural landscapes, and the most interesting incorporating more personal choices of location. This allowed for some of the most exciting, visually powerful responses. These included personal spaces, such as rooms, and the city landscape. The urban environment was creatively interpreted, often informed by contemporary artists and illustrators in 'street art' responses in multi-media and multi-layered work. Candidates chose to study ancient cultures and many traditional artists including Monet and van Gogh. Lowry and Bratby were used as references, as were contemporary video artists. Some candidates used tourist information to support their work and photography featured in most responses seen.
- (b) Not many responses were evident but those seen were fascinating constructions and installations showing high levels of thinking. One excellent model was seen of a gallery with images projected through and onto it. Some outcomes based on photographs of the local urban environment showed clear links to Peter Blake and Gilbert & George. Others produced outcomes in the style of Goldsworthy and photographed them in location.
- (c) The 'place' tended to be a collection of collage images, baby photographs and the like. Some samples contained youth culture imagery, bands and life experiences. References were made to Surrealists and to Giger with interesting responses. Evolving childhood memories and dream like installations were in evidence. Work included some fantastic imaginary worlds. Some candidates revisited the past in a most creative way.

Art and Design (Fine Art) 3202

Coursework

The popularity of Fine Art has continued to grow. Many centres have focused on drawing and painting, often with a strong emphasis on drawing from observation. Others, particularly those new to the specification, have clearly exploited the full range of possibilities afforded by this endorsement, with a wide variety of approaches and use of diverse media, ranging from the traditional to new technologies, being evident in both Coursework and the Controlled Test.

The quality and range of work produced for the Coursework component was of a very high standard from most centres, with evidence that teachers have structured their courses effectively to get the best out of their candidates. At the same time, moderators have reported that there are some centres where the same projects have been used as starting points for the past few years, where there is little evidence that candidates have had the opportunity to develop their own personal ideas and, consequently, work of a safe and predictable nature has been produced. Moderators' have reported on submissions that go well beyond the standard expected for the top mark, although the suggestion is that there has been less work of this calibre this year.

The range of media used was broad, with the more able candidates seeing the value of exploring a variety of media and techniques. Many candidates produced paintings on large canvases for their final outcomes. The use of digital photography for both mark marking and primary research is becoming widespread, with some very impressive examples from more able candidates. Higher ability candidates showed a greater understanding of contextual research, which informed and enriched their final outcomes. However, some candidates presented superficial or inappropriate research, often relying on second-hand material from the internet with little or no evidence of understanding of context.

The use by many centres of artist-in-residence schemes or gallery visits provided a most effective way in which to enrich candidates' understanding of the work of other artists and help them to develop their own work in more imaginative ways. Sketchbooks were much in evidence this year, with many candidates submitting separate ones for each unit of Coursework. Many sketchbooks were superb, with candidates clearly taking considerable delight in their presentation. However, the number of centres submitting research and development work on separate sheets appears to have increased. Both of these formats are equally acceptable. Where candidates had annotated their work and the work of others, the quality of critical judgments ranged from highly sophisticated and thorough to very basic and simplistic. The internet was used for much of the research carried out by candidates. Where candidates have been selective and have demonstrated their understanding of the material obtained from the internet, this has been a positive development. Unfortunately, many candidates failed to understand how to refine and focus their searches to extract material that is useful, often ending up with pages of indigestible text or examples of work by unknown and unsuitable artists.

The majority of candidates submitted two units of Coursework this year, with evidence that this was the result of a more selective approach by centres. The quality of presentation and display of candidates' work was excellent in most centres. This clearly makes the process of moderation very straightforward and also shows candidates' work in the best possible light.

Controlled Test

The Fine Art Controlled Test question paper was well received by both teachers and candidates. All questions were attempted and in many cases exciting and diverse outcomes were produced.

As with the Coursework component, where candidates had researched their chosen artists thoroughly and made good use of first-hand source material, outcomes were often of a very high standard. However, many candidates wasted time copying whole sections of text from books or producing unedited printouts from the internet, often with no acknowledgement and very little apparent understanding or relevance to their own work. Surprisingly, candidates who had produced good evidence for AO2 and AO3 in their Coursework often seemed to produce little or no evidence for these assessment objectives in their Controlled Test.

Some moderators reported that the presentation of developmental material appears to have become more sophisticated, with more candidates aware of the need to show clear evidence of this to satisfy the relevant assessment objective.

Question 1 Surfaces

The opportunity to explore and experiment with a wide range of media made this a popular question in some centres. However, lower ability candidates tended to rely on collages of collected or found items. There were many examples of mosaics and similar relief construction as a result, but little evidence that these candidates had understood the second half of the question. Most candidates carried out thorough research into the named artists or others of their own choice, but not all made effective use of their findings or understood its context. Where candidates had explored the tactile qualities of sculptures at first hand, there were some excellent results. With the most able, where the exploration of tactile qualities and research was well understood and fully integrated into the development of their ideas, final outcomes were often original and exciting, as well as being well suited to the placement proposed in the question. One centre had restricted their candidates to the exploration of architectural decoration as a starting point with some exceptional results.

Question 2 The Bauhaus

This was a popular question in some centres, particularly centres with higher ability candidates who were capable of understanding the concepts behind the work of the named artists. It resulted in some very imaginative and personal responses from candidates who had explored the link with music thoroughly in response to parts (b) and (c). In some of these cases, candidates had listened to music and produced their own visual interpretations in the style of Kandinsky. This was particularly effective where these candidates were also musicians and understood about rhythm, composition and improvisation. Lower ability candidates tended to opt for part (a), producing patterns and designs inspired by Klee and Kandinsky, with outcomes that were often pastiches of these artists' work. Quite a few candidates ignored the second half of the question altogether and produced work based on observations of their own musical instruments. There were even some centres where it was clear that a still life set-up of musical instruments had been provided by the centre for all candidates to work from. The majority of work produced in response to this question took the form of drawing and painting, although there were some very impressive examples of printmaking from some candidates.

Question 3 Every picture tells a story

The fact that this question allowed candidates to explore aspects of their own lives made this an extremely popular choice in many centres. Paula Rego's work, particularly her images based on fairy stories and children's rhymes, was clearly the main resource, particularly among female candidates, but other artists were used including Grayson Perry, Edward Hopper and, in one case the work of Gilbert & George. There were some very personal and deep-felt emotional responses but many were without reference to the work of others. Comic strips and cartoon strips were also a popular response, where candidates had researched Pop artists such as Roy Lichtenstein. Photography was often used in the initial research. In some cases candidates used family photographs to support their work, while others took photographs of their friends in different situations and worked from these in the development of their final outcomes.

Question 4 North Africa

This was a popular question across the ability range in some centres, whereas candidates in other centres ignored it altogether. The response by lower ability candidates was frequently limited, as they generally produced insufficient evidence for the first assessment objective, and too much unedited downloaded material for the second, to enable them to develop their ideas beyond the obvious or simplistic. Matisse was extremely popular for many candidates, with some producing very good still life studies of subjects such as plants and fabrics. In one case, a centre had visited a hothouse where candidates had taken photographs of the plants as the basis for their final outcomes. Bridget Riley's work also inspired many candidates, the most able of whom produced vibrant patterns and designs using strong colours. However, lower ability candidates clearly misunderstood the question and produced pastiches of her black and white paintings. There were some examples of impressive research into the influence of North African culture on the work of artists, although this did not always lead to successful outcomes.

Question 5 Movement

There were fewer centres where candidates had attempted this question than others on the paper, but where it had been chosen candidates clearly welcomed the scope for investigation and experimentation. Many candidates chose not to research the named artists, preferring to use the more obvious examples to be found in the works of the Futurists or the photographs of Muybridge. However, some candidates chose contemporary sources such as Bill Viola, although in some of these cases the outcomes did not quite live up to the potential of their research. Photography was used extensively to explore and record movement, with some candidates making use of time-lapse photography to break down the stages of movement. There were lots of opportunities for first-hand investigations into the working of machines, resulting in some interesting working models.

Question 6 Metamorphosis

Many candidates across the ability spectrum attempted this question, with varying degrees of success. As with the previous question, photography was much in evidence as a tool to record the stages of metamorphosis of a variety of natural forms. Some centres had encouraged their candidates to produce delicate drawings of natural forms, which led to some good development work and interesting outcomes. The final pieces frequently took the form of sequences of images based on rotting fruit, bulbs growing, plants decaying, etc. The work of Escher and Goldsworthy was much in evidence as source material, the latter resulting in a sand sculpture photographed as the sea reclaimed it. Escher's influence led to a great many examples of tessellated animals and insects. In addition to the named artists, the Surrealists were also inspirational for some candidates, with the work of Magritte being particularly popular.

Question 7 Location

This question was well received in most centres. It was easy for candidates to find appropriate first-hand source material to respond to in their local environment, resulting in many producing strong work. Part (b) was by far the most popular choice, with candidates frequently using their own digital photographs of aspects of their local landscapes as the basis for their work.

- (a) Few candidates chose this option, but some exciting outcomes were produced, with candidates in one centre producing excellent installation work.
- (b) This was a very popular choice across the ability range, with some very good work seen based on the work of more traditional landscape artists. Where candidates had gone out into their local environment and taken photographs and made studies from direct observation, the results were often very effective, particularly where they had linked their approach to that of a specific artist or movement. However, in some centres, where candidates had used digital photography in this way, the final outcomes were often straight copies of their photographs. The work of artists such as van Gogh, the Impressionists and the Fauves was much in evidence in research, with even the lower ability candidates being able to demonstrate a level of contextual understanding. The majority of responses tended to be two-dimensional, with traditional drawing and painting being the most common approach used by many candidates.
- (c) This option was popular with some candidates, particularly the less able, who saw the opportunity it offered for them to explore street art and graffiti. This was often well researched, with some candidates documenting examples in their locality, but the quality of the development of ideas and the outcomes were often very disappointing.

Art and Design (Graphic Design) 3203

Coursework

There was evidence to suggest that standards of teaching in this endorsement had risen, compared to previous years. This was possibly due to the skills and experience that can be gained by teachers and candidates using design and DTP software programmes, and the fact that some centres had moved away from technology-based graphics and were increasingly seeing graphic design as part of the Art and Design domain. Certainly there was some sophisticated, thoughtful, and in some cases exceptional work produced, of considerable visual impact. Typically, centres primarily used either contextual graphics or fine art sources for research. In the best centres candidates were offered rich and varied courses, where both fine art references and the work and context of contemporary practice in graphics impacted equally on candidates' thinking. Barbara Kruger, Tracy Emin and Ed Ruscha, for example, were all popular. While the great majority of courses offered opportunities for candidates to address all four assessment objectives successfully, units of work rarely used out-of-class activities as starting points and some research appeared repetitive, even sterile.

In effective courses of study, thinking skills and analysis were encouraged, and candidates experienced working in a variety of media, including photography, collage, printing, mixed-media, textiles and ICT. They were also encouraged to explore new technology as a creative tool and not to rely on it solely to output neat designs. In the lower attaining levels ICT was often used indiscriminately as an information gathering tool or to print out type style variations with little thought given to typography's subtle messages and characteristics. Although use of ICT has led to improvements in presentation, a lack of resources in some centres was not necessarily an impediment to high attainment. Examples of lively and resourceful sketchbooks were plentiful and it was not uncommon for each unit of work to be accompanied by its own sketchbook.

Controlled Test

The Controlled Test question paper was received enthusiastically in centres and candidates responded well to the range of questions on offer. Centres were familiar with the style and format of the questions since many had used past papers as starting points for units of work. Not surprisingly, the questions that most resembled centres' own Coursework starting points (questions 3, 4 and 7(a) for example) proved popular. The more open nature of the part of question 7 where candidates had to create their own brief had more limited appeal. Encouragingly, very few candidates submitted final pieces that were unsupported by any evidence of research, experiment or analysis, although lower achieving candidates often submitted low quality and superficial research and investigation.

As with the Coursework component, the candidates who attempted a question which required the use of a specialist application, skill or knowledge, such as video or animation or web design, needed to be particularly well motivated and self reliant in order to succeed.

Question 1 Surfaces

Generally, this question was well researched and the more able candidates were successful in developing their ideas and showing an understanding of both the visual demands of the brief (for example, layout, use of bold shapes and strong colours and appropriate selection of type style) and the tactile component implicit in the question. Research into low relief often used collage and layers of textiles to good effect and Braille characters were incorporated in several finished designs. Cultural references were not specified and some low attainers struggled to find suitable contextual materials to support their outcomes.

Question 2 The Bauhaus

This packaging question appealed to many high attaining candidates who had confidence and an engagement with the concepts of the Bauhaus movement and were able to use this knowledge as a platform to develop their own ideas. Shape, colour, pattern and form were all handled with a clear understanding of context and led to some creative Bauhaus-inspired outcomes in both two and three dimensions.

Question 3 Illustration

This was a relatively open question and, despite some obvious and literal interpretations, was overwhelmingly popular in many centres and inspirational to many candidates across the ability range. Some chose to concentrate on producing an illustration, while others produced a cover design to include the illustration of their figure of speech. Both approaches resulted in many witty, imaginative, surreal and highly personal ideas, based on themes such as 'Walking on eggshells' and 'Love is blind'. Research made good links with graphic artists, and book layout and typography were often treated sensitively and skilfully. The standard of presentation was high, especially where candidates had access to suitable ICT software packages.

Question 4 North Africa

This question resembled the type of design brief set in many centres and, as a result, proved popular with a great many candidates. The subject elicited a range of exciting outcomes and both parts (a) and (b) were equally attractive to candidates, who had easy access to relevant research materials, including architecture, recipes, textiles, exotic fruits, spices and maps, as well as the work of the suggested artists Matisse and Wyndham Lewis. Consequently only a small number of the lower ability candidates relied solely on derivative North African (Egyptian) imagery for their inspiration. Outcomes for the double-page spread often included illustrated recipes using subtle combinations of words and images. The restaurant design inspired some colourful 2D responses and 3D models of shop fronts. The name of the restaurant 'B'stilla' intrigued many and resulted in some strong typographic solutions.

Question 5 Movement

There was good evidence that this question was well researched, and investigations around the theme of movement included photography and digital manipulation that was used creatively. Many began their investigations by looking at the Futurists and the photographic work of Muybridge. Less able candidates concentrated on the development of a motif, often based on secondary sources, to the detriment of both the investigation of lettering styles and the general context of the work. A number of designs were effectively presented in the form of T-shirts and other promotional materials to accompany their designs included flyers and lapel badges.

Question 6 The 'Tech' Bus

This question was rarely answered thoroughly or well. Most candidates concentrated their efforts into addressing AO3. Designs were submitted without adequate research of the type suggested by the question, the development of ideas was simplistic, or candidates had insufficient skills to develop and refine their ideas into a convincing design solution.

Question 7 Location

Of the candidates who answered this question, few chose to write their own brief, preferring one of the suggested alternatives on offer.

- (a) Tourist information was by far the most popular starting point and resulted in many successful outcomes. Candidates saw opportunities to engage with their local environment in their research and to use ICT and presentation skills to good effect.
- (b) The website design had limited appeal and moderators did not report having seen evidence of responses to this question.
- (c) This section looked at filmmakers and required more specialist skills, knowledge and equipment and consequently had limited appeal.

Art and Design (Textiles) 3204

Coursework

Candidates in a number of centres produced quality work within this endorsement and it was pleasing to see so many candidates demonstrating an integrated approach to the specification's assessment objectives. Moderators commented that the very best textiles were generated by purposeful, well-structured courses that offered candidates the freedom to develop ideas within a sound artistic framework.

Particularly good use was made of digital imagery in some centres to generate initial starting points for Assessment Objective 1 and candidates were encouraged to record observations in forms appropriate to intentions. Good initial mark making through pen, pencil or paint often led candidates to explore a variety of materials and construction methods in a less conventional manner but with pleasing results. Assessment Objective 3 was a particular strength in a number of centres. The diversity of tactile media and method of structure allowed for some innovative and personal pieces to be produced.

Teachers made use of past question papers and the suggestions of sources, contextual references and end pieces were clearly evident in a number of Coursework submissions. Teachers deserve praise for generating enthusiasm for their subject and a wide range of skills, comprising felting, weaving, surface embellishment, beading, knitting, stitch-work, printing, painting and dyeing, was evident in research work. A number of sketchbooks were outstanding, as were final pieces. Different yarns were applied, found materials were wired and twisted together and threads were laced, stitched, bonded and woven. In the best centres projects were diverse, techniques were of good quality and outcomes were rich, lively and personal. There was better use made of artistic vocabulary and less evidence of end pieces with little or no developmental studies than in previous years.

Some centres, however, offered a more technical, tightly taught course rather than one founded on artistic stimulus. Candidates in these centres sometimes found difficulty in addressing the assessment objectives and while in a number of Coursework submissions there were competent technical skills, too often there was little evidence of AO1 or AO2. In some cases references to the work of designers appeared to be added on, almost as an after-thought and there was little illustration of how the candidate had been influenced by the research or fully understood its context. The use of unhelpful sheets of text, downloaded from the internet, continued to be a problem with some Coursework submissions that did not fully engage with AO2.

Controlled Test

There was a very positive response to the set questions with centres finding opportunities for all their candidates to respond to a suitable starting point. Strong candidates used the suggestions fully and researched themes, named artists and designers with zeal. A number however did not pay full attention to the wording of the question and too often there was limited reference to either the options or critical sources within them. While question 7 allowed for a more open approach, it was hoped that the directions given in questions 1-6 could be used to develop personal textiles within a set brief. This was particularly evident in work presented for question 4. Candidates who had made effective use of the preparation period tended to be well organised and, in many cases, produced adventurous and high quality textiles in the set time.

Question 1 Surfaces

This was the most popular question with options *(b) sea life* and *(c) iced cakes, pastries and biscuits* gaining the majority of responses. Candidates used the themes to suggest sources and there were a number of very good research sketchbooks. Photographs and carefully observed analytical studies provided starting points for the best work. Mixed media fruit and vegetables, stitched cookies and elaborately decorated embellished cakes demonstrated exciting textures and surface patterns. Sea life allowed for the innovative use of colourful and original tactile media. Aquariums and marine centres were visited and some very creative use was made of applied yarns, stitched fabrics and beading. Skilled technique was evident and there was an obvious enthusiasm for the source. Alice Kettle was a frequent inspiration, although candidates had also extended influences to study work by Sandra Meech and Claes Oldenburg. Candidates of all abilities attempted the question.

Question 2 The Bauhaus

There were some highly effective responses to this question, although it was attempted by a very limited number of candidates. Linear qualities were explored with understanding and some good use was made of industrial settings to suggest compositions. There was personal interpretation of Bauhaus ideals in textiles and craft with some good block prints in evidence.

Question 3 Treasure Boxes

A number of excellent examples of boxes from museum collections were used as effective starting points for this question. Candidates explored the imagery and style of period pieces, sketches were produced and techniques sampled. Lower ability candidates tended to rely on information downloaded from the internet, while high attaining candidates illustrated considerable knowledge through a more personal visual investigation. AO2 and AO3 were particularly strong in many centres with machine and hand embroidery, appliqué and quilting often leading to rich raised surfaces and areas of notable detail. Boxes of all sizes and shapes were produced. Some were exquisite and were a fine achievement for a timed examination.

Question 4 North Africa

This was a popular question regardless of ability. Candidates were enthusiastic in their exploration of the work of Galliano and teachers liked the range of materials that his work and North African textiles suggested. Images of Egyptian art were easy to source although in some cases the origin of candidates' African sources was not necessarily from the Northern region of the continent. There were however some good uses of batik and some well crafted bags, skirts and t-shirts were evident. Some less able candidates used this theme as an opportunity to make garments. In such instances there was little understanding of Galliano's style or any reference to African art or design.

Question 5 Movement

Few candidates opted for this question, but those who did answered it well and displayed a clear understanding of Op art and 1960's fashion. Geometric shapes were investigated and circles and lines in homage to both Quant and Riley were presented on strong textile pieces that captured the mood of the theme.

Question 6 Broken Fragments

A number of candidates opted for this question as it allowed for a controlled approach that enabled the inclusion of quite detailed imagery. Personal preferences for techniques such as appliqué, batik and intensely stitched areas could also be accommodated. Animals proved popular and candidates depicted pets, including cats, dogs, horses and birds, and several had made use of visits to a zoo. Some successful outcomes stemmed from the investigation of animals found on Indian, African and Eastern fabrics that were important to a personal belief and culture. The local environment also yielded a positive starting point. Some very successful pieces were derived from images taken from brick walls, footpaths and church windows. Patchwork type constructions depicted decorative combinations of interesting fabrics, stitched images and painted details.

Question 7 Location

Very few candidates selected this question, of those who did the most successful final pieces showed strong references to artistic influence. Goldsworthy was used to direct a sense of a particular location or space, photography helped to record images and some developments were shown which made inventive use of materials associated with or found in a particular location.

Art and Design (Three-Dimensional Design) 3205

Coursework

It was interesting to see the gathering together of traditional and non-traditional skills from candidates in centres who chose to study this endorsement. The range and quality of the work seen was encouraging. This diversification of approach allowed candidates to explore, more thoroughly, a greater range of starting points and as a result, produce better work. Candidates in centres that emphasised the design process in their individual courses did better than those who followed a more unstructured approach. Good initial research, using a variety of different skills, formed a sound foundation. The ability to look at the work of others at first hand provided some centres with wonderful opportunities. Visits to local museums, art galleries, sculpture parks and trails, artists' studios and arts festivals enabled some candidates to score high marks on AO2 because of this direct experience. Moderators commented that these kinds of visits often gave the work the necessary 'lift' needed to propel the candidates forward onto the next stage.

The range of materials, processes and techniques seems to increase year on year. Candidates showed that it is possible to combine new materials with old and that real experimentation leads to greater knowledge and higher marks. It was noted, however, that some candidates did a lot of two-dimensional work on paper before moving into three dimensions, while others did a lot of three-dimensional work prior to their final pieces. Higher attaining candidates did both, developing their ideas on paper and in a three-dimensional medium before attempting their final piece.

Good quality observational skills combined with a good range of suitable three-dimensional materials are vital if candidates are going to display their true ability. Moderators found it easy to award marks if candidates had both elements on display in their submissions. Technical notebooks and journals were also in evidence, with candidates having specific lessons in casting, glaze technology, welding and the safe use of materials. Rather than lots of photocopied handouts centres had devised schemes of work to enable candidates to demonstrate their individual talents. This exploratory investigation allowed candidates to develop an understanding of the materials available to them. Moderators commented that the range of Controlled Test pieces had increased since last year. Plaster, clay, metal and wood have always been popular, but the use of plastic, recycled materials, textiles and glass had increased, particularly in the sculptural elements of courses.

Candidates often chose to explore surface textures and evidence was seen of glazes, oxides, multipurpose colours and enamels. However, spray paints, waxes, polishes, powder coating and varnishes were increasingly used as viable alternatives.

The final finished pieces varied in size and scale. Candidates who focused on a final conclusion and supported this piece with good research and preparatory studies did better than candidates who concentrated on a final piece and little else. Moderators noted that work that was presented in a clear, concise and developmental way was easier to mark.

Controlled Test

Candidates at centres that used their Controlled Test time wisely did better than those who squandered this opportunity, particularly the four weeks preparatory period. Planning ahead was particularly important, especially for those candidates who used clay. Keeping work wet while working on a final piece or allowing the piece to dry sufficiently before firing needed extreme care and attention.

Guidance when presenting the question paper to the candidates must be a priority for teachers, to ensure accidents are kept to a minimum. It was interesting to see that candidates used a wide range of inspiration that was not confined to just three-dimensional artists, designers and craftspeople. Some submissions clearly

showed that candidates had related experiences gained during Coursework to the Controlled Test question paper.

Question 1 Surfaces

This was not a popular question, with only a few candidates attempting this theme. Antoni Tàpies seemed to be the most popular starting point, although moderators commented that they saw far too many poor quality images downloaded from the internet. Candidates produced lots of test tiles, plaster swatches and textured metal samples with widespread exploration of surfaces. Technical notebooks and journals were also seen. It was generally felt that the more able candidates had attempted this question and as such the final finished pieces were often of high quality.

Question 2 The Bauhaus

This was the least popular question on the paper and very few candidates attempted it. It was felt that some of those who did attempt the question had not understood the principles behind the movement and failed to apply them to their work. Preparatory work was often poor with candidates again relying on the internet for source material. Many of the final pieces were slab built and varied in size and scale. The quality of the finished pieces was generally poor, with a few exceptions.

Question 3 Country Potteries

This was a popular question that appealed mainly to the traditional ceramics based courses. The sources and named artists were easy to find, with many candidates seeking out local potteries with the help of the Craft Potters Association or the Crafts Council. Moderators noted that this question in particular appealed to a wide range of abilities and as such allowed a great deal of experimentation and research. Outcomes varied considerably from thrown, slab built and cast forms through to hand built and more sculptural conclusions. The emphasis on manufacture and simplified decoration and the specified range of alternative outcomes appealed to candidates.

Question 4 North Africa

This was by far the most popular question on the paper and was tackled by candidates of varying abilities. It was evident that many had used local and national collections to gather first-hand information. Candidates who had been exposed to different course contents found inspiration within the question, producing work in a variety of media and using a wide array of different techniques and processes. Candidates found it easy to source suitable examples and moderators commented that the vast majority scored highly on AO4 by using original sources to influence their own unique work rather than producing contemporary copies of existing examples. Final outcomes varied from sculptural masks to embellished boxes and large tile panels to woven baskets.

Question 5 Movement

This appealed to the more technically capable candidates. Most moderators reported that candidates really enjoyed producing work for this question, especially the idea of creating a moving object. Most candidates used Alexander Calder as a source of first-hand study, with many investigating the ideas and principles behind his work. The technical side appealed to male candidates in particular and they became engrossed in the mechanics of their constructions, with many cardboard trial pieces being seen as part of the preparatory work. Many moderators commented that digital photography seemed to be a popular way of recording the manufacturing process. One candidate had filmed his various constructions to ascertain how his pieces would move in the wind. Most candidates produced wind-powered mobiles and the results on the whole were ingenious and exciting.

Question 6 Costumes

This question appealed to candidates at centres that include theatre or jewellery design as part of their course. Candidates used a wide variety of contemporary artefacts as a source of first-hand study. Films, videos and comic book characters were used as additional inspiration. Many candidates explored the technical use of materials in contemporary productions to allow performers to act and sing as necessary. In addition, candidates considered the way a piece was worn and the weight of various materials. Moderators commented that some candidates failed to produce a piece for a specific theatrical performance. Most candidates produced masks as a final piece although some good pieces of body ornament, including jewellery, were seen.

Question 7 Location

Responses to this type of question seemed to be better than in previous years. Centres and candidates are beginning to realise that to answer this question successfully, candidates must refer to suitable art historical references as part of the preparatory process. Failure to use such references has resulted in candidates not achieving high marks, particularly in AO2. This proved to be a popular question with a great many candidates attempting to produce work inspired by *Location*. Moderators commented that all candidates who attempted this question used one of the three alternative starting points.

- (a) This proved to be a popular starting point because of the easy access to public parks and gardens. Many teachers organised trips out of school to enable candidates to understand the nature of the question. These venues ranged from municipal parks to specialist gardens. Candidates benefited from such visits and created work for specific locations. The ability to study suitable examples in situ was invaluable and the use of digital cameras and good observational drawing on site to record their experiences boosted final marks. The final outcomes were rich and varied using both horizontal and vertical surfaces for murals, pavements and wall-hung sculptures. Candidates also made freestanding sculptures and large thrown or coiled pots to go on plinths.
- (b) Again many candidates left the confines of the studio to explore their locality and to find inspiration. Moderators saw examples of rural and urban locations as a starting point. Candidates had clearly understood the question, relating their work to areas that were significant to them. Art historical evidence was seen in the form of photographs, observational drawing and annotation, particularly when responding to changing landscapes and locations. The more mature candidates produced some particularly poignant pieces studying the decline of local communities, industries, etc. Other candidates visited sculpture trails, parks and gardens and produced their own work in response to their experiences. Those centres that failed to encourage their candidates to venture outside the school or college grounds often found that those candidates scored low marks.
- (c) This starting point was not as popular as the first two, although some good work was seen. Candidates tended to opt for the spiritual element of the question with moderators seeing examples of religious locations being used. Candidates visited churches, temples, mosques and prehistoric monuments in order to carry out first-hand study. Again digital photographs combined with good observational drawing formed the basis of preparatory work. The architectural and historical research allowed marks to be awarded in AO2. Candidates used a range of materials, techniques and processes, in particular those associated with existing three-dimensional work at the location site. Examples of ceramics, mosaics, tile panels and stone carving were seen, together with contemporary material, plastic, recycled wood and textiles. The final pieces were often thought provoking and, in some cases, controversial.

Art and Design (Photography) 3206

Coursework

Centres continued to build on good practice and produce work that covered the full range of assessment objectives. Courses showed evidence of strong teaching, a commitment to exploring the ever changing media of photography and of resourceful and creative strategies for the delivery of the subject to a variety of abilities and ages.

Reports from moderators applauded the high standard of work in many centres, both schools and colleges. Moderators commended the quality of evidence presented for AO2 and AO3 within Coursework. They noted that good use of reference material and research in Coursework projects was clearly linked to an understanding of the purpose and impact of photographic imagery, and to the quality and creativity of outcome. References to contemporary photography showed an understanding of current practice and candidates used reference material from a broad range of art and design contexts.

Quickly changing technology has impacted on the way candidates are able to respond to this endorsement. Obviously there was more digital practice and less traditional silver based process than in previous years. Moderators received comments from teachers that reliable and economically viable sources of silver based materials were more difficult to obtain.

The facility to use 'layers' in digital technology is leading to forms of manipulation which tend towards three dimensions and take the photographic image into a mixed media context. This sometimes includes the use of sound and the photographic work becomes part of an installation. This experimentation extends creative boundaries and is to be encouraged.

On the other hand the speed and ease with which software could be used often led to an excessive production of minor and insignificant visual variations that did not inform about the engagement or learning of the candidate. They seemed to indicate that some candidates viewed the assessment process as one where marks were awarded according to the weight of the submission. Some digital images were presented without any sensitivity to their visual qualities, often with the use of poor print resolution and a paper quality that hid photographic quality.

Controlled Test

The question paper was well received and moderators reported a good response from candidates. The questions provided opportunities for the entire spectrum of ability at this level. There were no questions that, individually, dominated candidates' choice but, as might be expected, some were more popular than others

Candidates used reference material relating to an increasingly broad range of photographers, artists and art movements. This showed an understanding of the traditional silver based processes and an awareness of contemporary and professional areas of photographic practice, very often involving the use of ICT.

As in previous years it was clear that the good practice that has been mentioned in relation to AO2 and AO3 with respect to Coursework did not always carry through in the submission for the Controlled Test. It is these areas that moderators continue to draw attention to and these areas where candidates lost marks through lack of evidence.

Question 1 Surfaces

This was a very popular question and candidates produced strong evidence of the use of silver based SLR technology and darkroom procedures in addition to digital work. Weston and Brandt featured strongly as sources. This was also a popular theme across the entire ability range. The starting point was easily accessible, reference material easily researched and suitable materials easily found and recorded, with varying degrees of success. There was evidence of good technical skills, often dealing with texture through the use of careful selection, observation and lighting.

Question 2 The Bauhaus

This theme was not as popular as some but moderators reported that some excellent work had been produced. Though evident across all the endorsements, many of the most interesting responses were made through photography. Good research was evident, producing strong abstract images taken from natural subjects and the built environment.

Question 3 The Whole is Greater than the Sum of the Parts

This was not a popular theme but moderators reported very interesting results where attempted. Interestingly, the theme was interpreted by some candidates in a variety of centres with reference to the work of David Hockney. Front gardens featured strongly in many candidates' work.

Question 4 North Africa

This theme provided the least number of responses, but where it was attempted, candidates often produced images of subject matter rich in colour and texture. Food and fabrics were popular responses and were photographed well in the studio through the use of carefully considered camera work and lighting.

Question 5 Movement

This was probably the most popular question. It was attempted by a broad range of abilities and the widest range of responses was produced, in terms of quality. At one end of the ability range candidates produced responses with little thought of technique or content, showing friends or animals (or both) walking. At the other end candidates thought carefully about the control of media and the possibilities available to them after careful study of a variety of reference material from both named and unnamed photographers. Muybridge featured heavily, but not always in ways which were predictable. In one centre a candidate had produced his photographs through a slide show as an animation, adding sound. A number of moderators made remarks to the effect that this theme, was chosen by 'risk takers'. Image manipulation software was used appropriately to explore blurring and repeated selections that produced interesting 'equivalents' for some of the nineteenth-century sources used.

Question 6 Local Interest

In contrast, some submissions that were produced in response to this question were marked by their lack of creativity; all too often based on uninspired records of local events. Despite the theme offering the opportunity to develop the use of a journalistic genre by using a web based or magazine format, there were no reports that this was attempted.

Question 7 Location

This was a very popular choice of theme with combinations of parts (a) and (b) being the most popular. Seasonal effects, growth, decay and neglect were the order of the day. Candidates frequently amalgamated the content of these suggestions to produce images of their environment over time or to explore specific aspects of their surroundings. The subject matter was almost exclusively based on the built environment and there was no mention of any response involving a social or human aspect. The use of ICT enhanced many images and gave them expressive qualities by an interesting use of colour and by overlaying combinations of separate images.

Art and Design (Short Course) 3211

Moderators reported that time restrictions in centres was the overwhelming reason for entering candidates for the Short Course. They also reflected that many candidates did not produce high standard work and possibly were entered for this endorsement if they did not measure up to full course requirements, with the possible reason that they would get a grade for this and not the full course. One centre entered Year 9 candidates and their standard of work and range of marks was low because the candidates lacked maturity. Another centre entered candidates as a pre-GCSE experience with promising results. Some centres entered candidates with long periods of absence, who were late starters or frequent non-attendees.

Coursework

Overall there tended to be single unit submissions from Short Course candidates, in some cases with little work. In many centres Coursework units were well executed with quality work covering all the assessment objectives thoroughly. One special school encouraged low attaining candidates to produce work that was lively and experimental. Another had a very structured course where there was little scope for personal achievement but the moderator felt that the candidates had learnt a lot. Many moderators reported that candidates had engaged in very structured courses that they had enjoyed immensely. The work seen at moderation tended to be accurately marked by centres.

Controlled Test

One moderator reported that because candidates were of low ability, they found the questions difficult to access. Another reported that outcomes were very strong showing good quality ideas and positive responses to the questions. Some centres transferred candidates with two units onto the full course but they produced a weaker Controlled Test response in the shorter lesson time during the preparatory period. Moderators overwhelmingly reported that lower ability candidates had been entered for the Short Course and many of their responses to the questions were not as well developed as candidates who took the full course. Results tended to be modest, reflecting the nature of the candidates entered for this endorsement.

The most popular questions were firstly *Colour*, secondly *Botanical Illustration* and thirdly *Ancient Egyptian Art*. Location was also popular as locality was important to many of the Short Course candidates. Interesting and imaginative work was seen in response to the *Surfaces* question.

The report on the Unendorsed Controlled Test question paper provides further relevant information since the questions are identical to those on the Short Course question paper.

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	34.8	13.7
Coursework (3201/C)	60	90	55.5	18.9
Art and Design (Unendorsed) 3201	--	150	90.3	31.6

		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 (Unendorsed) 3201 (67,500 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	5.5	19.8	39.8	69.5	83.5	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	35.5	13.7
Coursework (3202/C)	60	90	56.9	19.1
Art and Design (Fine Art) 3202	--	150	92.4	31.8

		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 (30,632 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	6.5	22.2	42.3	72.0	85.4	94.0	98.3	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	34.7	13.6
Coursework (3203/C)	60	90	54.5	19.1
Art and Design (Graphic Design) 3203	--	150	89.2	31.7

		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 (2,943 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	5.3	18.3	39.3	69.6	83.2	92.4	97.1	99.7

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	57.5	18.7
Art and Design (Textiles) 3204	--	150	93.6	30.9

		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 (Textiles) 3204 (4,270 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	6.3	22.7	43.3	73.7	86.8	94.8	98.8	99.9

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	33.0	14.0
Coursework (3205/C)	60	90	52.9	19.5
Art and Design (Three-Dimensional Design) 3205	--	150	85.9	32.4

		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 (2,262 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	4.5	15.7	35.1	63.2	78.2	90.3	97.6	99.9

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	40.3	13.3
Coursework (3206/C)	60	90	60.0	19.5
Art and Design (Photography) 3206	--	150	100.4	31.3

		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 (2,984 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	9.3	29.5	54.2	79.5	89.2	95.2	98.4	99.7

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	23.5	12.3
Coursework (3211/C)	60	90	38.1	17.4
Art and Design (Short Course) 3201	--	150	61.6	28.1

		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 (Short Course) 3211 (2,057 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	0.5	3.0	10.6	31.5	51.5	73.7	91.2	98.8

Definitions

Boundary Mark: the minimum (scaled) mark required by a candidate to qualify for a given grade.

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 candidate lie in 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).