

Examiners' Report/ Lead Examiner Feedback

June 2016

BTEC Level 1/Level 2 Firsts in Art and
Design

Unit 7: Recording for Creative
Intentions in Art and Design (21357E)

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Introduction

Centres are thanked for their attention to detail in presenting work for moderation. Where the work was laid out in merit order it made the task much easier. Centres now have a good grasp of the procedures of marking, mark input, selection of the sample and the documentation necessary for moderation to take place.

This report is written to highlight what was found and although significant improvement is evident, those issues which have affected the quality of the work viewed are mentioned most often to provide guidance for centres. Much of what was reported last year is applicable in 2016 but lessons have been learnt and the quality of work submitted continues to improve. Whilst all of the pathways were followed, moderators reported that the mural in the Visual Arts pathway proved to be the most popular choice. That was followed closely by the logo brief in Visual Communication. Other areas seemed to be equally represented in the choice of learners.

Assessment Feedback

The underlying principle of this unit is the value of drawing in order to extract information from objects pertaining to their design potential when considering a brief. When this isn't apparent in learner work presented it seems due to a lack of understanding of this underlying principle. Centres are advised to review the requirements of this unit. Better understanding of this unit in preparing learners for the timed test will help ensure learners then achieve their potential. This is a 30 GLH unit so therefore with 25 teaching hours available prior to the five hour timed test. Centres are urged to make good use of this time in allowing learners to practice developing observational studies into imaginative and innovative designs in response to client demands and constraints. Without this practice learners may struggle to cope with the demands of this paper. That said the vast majority of learners who took this unit this year did successfully address the requirements of their chosen client briefs according to their ability.

Learner work seen varied from the exciting and imaginative to weak and predictable, according to the ability of individuals. Weaker learners tended to be drawn to the briefs requiring logos, dump bins or the mural with predictable results. Stronger learners developed more exciting designs and a range of pathways were successfully explored.

The timed test must be run under controlled conditions, properly supervised and work must not be taken from the exam room by the learners. The exam may be run over more than a single session and learners are not allowed access to the internet during the supervised period. Unfortunately there were several instances where the centres had misunderstood these

requirements. There was some evidence of internet research informing designs and centres are strongly advised to guard against this happening. Learners are not allowed to have access to the internet, printed materials, photo banks or any sources other than the physical objects defined as the stimulus by the paper. As a result of the use of downloaded materials some of the resulting designs presented bore little relation to the physical objects recorded.

Some centres allowed preparatory work done in advance of the timed test to be included, approaching Unit 7 in a similar manner to Unit 2. Practice work done before the timed test cannot be included for consideration when marking learner work. As already mentioned some learners used images of tools found on the internet. In a few centres objects were 'recorded' by photocopying them or by drawing an outline around the object. This approach isn't supportive of the aim of this unit. Centres should understand that these methods do not successfully evidence recording ability. Contextual research from the internet was also evident in some cases. As already mentioned, use of the internet is not permitted during the timed test. Teachers or invigilators are advised to read the guidance documents about conduct during the exam.

Moderators reported that the theme was not either downloaded or seen by several centres until some considerable time after it was available. Centres are urged to access the theme as soon as it is available. This is to allow sufficient time for the theme to be considered, resources to be gathered and practice to take place prior to the paper being distributed and the timed test taking place. Few centres have mock or practice sessions prior to the actual timed test. Learners who had been allowed the opportunity to practice responding to primary sources prior to the timed test invariably performed with more confidence in the actual test.

Some centre representatives had reported they did not understand the theme when it was released. To support centres a full explanation of the theme is provided by Susan Young, Subject Advisor. For example, tools can encompass a broad range of working objects from millinery and hat making tools to bicycle repair tools, workshop tool and kitchen tools. Learners performed much better in centres where a varied choice of tools was on offer. Where the provision was scant or ill-considered or no actual tools but photographs of tools were provided rather than physical objects, then performance was invariably affected. Centres are encouraged to give considerable thought to the theme in order to provide attractive and imaginative stimulus to learners.

The inclusion of instructions on the paper to give reasons in each pathway was successful. Visual as well as written justification was apparent in much of the work sampled by moderators. Centres are urged to keep encouraging

learners to always justify and explain their design processes both during practice for this unit paper and also ahead of the timed test.

In weaker work the reason most often given for the selection of an object stated simply that, *'it is a good choice because it is an object of the type mentioned in the theme'*, or because *'I like it'*. Reasons like this do not address the design potential of the objects being considered. Stronger learners had more intuitive and considered reasons and justification when selecting objects and developing designs. Evaluations were also found to be very helpful in further clarifying reasoning and justification for the selection of objects for recording and subsequent design ideas.

There were some issues leading to poor interpretation of client briefs on the part of the learner. Learners didn't always respond to the full set of demands or constraints of their selected client brief. Centres did not always acknowledge this when awarding marks leading to some leniency in centre marks. There was an occasional tendency for learners to latch onto one aspect of the client brief without fully reading or understanding the full constraints and/or demands. This lack of adherence to the client brief was not always in the weaker submissions. Centres are encouraged to prepare learners for this paper by encouraging them to take the time to fully read and consider the full demands and constraints of selected client briefs when formulating their response.

It is pleasing to report that there has been a marked improvement in the application of the mark scheme and therefore improved accuracy in centre marks. Centres, for the most part, complied with administrative issues and were most helpful to the moderators. The impression that moderators have is that a much higher proportion of centres are closer to understanding and applying the national standard. There are still some centres who find it difficult to apply accurate marks, however, these are in the minority.

When centre marks were found to be lenient it was usually because a fairly basic and predictable response had been over rewarded with marks suggesting a more diverse and imaginative response. Sometimes the quality of the recording and design development wasn't as successful as centre marks suggested.

Standardisation was an occasional issue when learners responded to different pathways, often coming from different departments within centres being taught by different specialist teachers. Centres are advised to make good use of guidance and support materials available on the Pearson website in order to ensure that staff are fully standardised when marking learner work.

Learners who did well fully exploited the shape and forms of tools in developing innovative and imaginative designs. Weaker learners tended to

apply tool motifs as patterns on objects or garments. Some learners jumped directly to the production of final designs rather than using the time to explore different design ideas. Stronger learners produced a wealth of different design ideas showing full engagement with their selected brief.

Recommendations for centres:

- Centres are advised to access the theme as soon as it is released in order to allow sufficient time to gather a range of imaginative primary sources.
- Centres are encouraged to allow learners the opportunity to practice drawing and responding to primary sources prior to the timed test, but to be mindful of the fact that any practice produced before the timed test cannot be used in the final submission of work.
- Centres need to ensure that learners are not given access to the paper prior to the timed test.
- Learners are not allowed access to the internet during the timed test.
- Encourage learners to give reasons and justify decisions being made in their response.
- Allow learners time before the timed test to practice developing designs in response to primary source stimulus. Encourage the development of designs using the shape and form of the object beyond copying the shape of the object as a 'motif' onto a standard garment/packaging/poster etc. More imaginative and inspired results come from re-designing a garment/packaging/poster inspired by the shape and form of primary source objects.
- Encourage learners to evaluate their design ideas.

Grade Boundaries

Unit	Max Mark	D	M	P	L1	U
21357E – Unit 7: Recording for Creative Intentions in Art and Design	30	25	19	14	9	0

External assessment

The suite of 'next generation' NQF BTECs include an element of external assessment. This external assessment may be through a timetabled paper-based examination, an onscreen, on demand test or a set-task conducted under controlled conditions.

What is a grade boundary?

A grade boundary is where we 'set' the level of achievement required to obtain a certain grade for the externally assessed unit. We set grade boundaries for each grade (Distinction, Merit, Pass and Level 1 fallback).

Setting grade boundaries

When we set grade boundaries, we look at the performance of every learner who took the assessment. When we can see the full picture of performance, our experts are then able to decide where best to place the grade boundaries - this means that they decide what the lowest possible mark should be for a particular grade.

When our experts set the grade boundaries, they make sure that learners receive grades which reflect their ability. Awarding grade boundaries ensures that a learner who receives a 'Distinction' grade next year, will have similar ability to a learner who has received an 'Distinction' grade this year. Awarding grade boundaries is conducted to make sure learners achieve the grade they deserve to achieve, irrespective of variation in the external assessment.

Variations in externally assessed question papers

Each exam we set asks different questions and may assess different parts of the unit content outlined in the specification. It would be unfair to learners if we set the same grade boundaries year on year because then it wouldn't take into account that a paper may be slightly easier or more difficult than the year before.

Grade boundaries for all papers can be found here:

<http://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

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