

# Examiners' Report Summer 2010

## GCSE

Edexcel GCSE

Art and Design (1027-1032)

Art and Design Short Course (3027-3032)

Art and Design Short Course (3FA01-3GC01)

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## 1. Introduction

This report provides a summary of the 2010 series of GCSE Art & Design 1027-1032/3027 - 3032/3FA01-3GC01 examinations.

The Edexcel GCSE specifications aim to make available for all centres, a framework, appropriate and accessible to a range of levels of candidates' experience and ability, which encourages an adventurous and enquiring approach to art and design.

The GCSE specifications form part of an educational continuum that progresses from Key Stages 1, 2 and 3 of the National Curriculum. In the National Curriculum in art, craft and design, pupils explore visual, tactile and other sensory experiences to communicate ideas and meanings. Working with traditional and new media, pupils develop confidence, competence, imagination and creativity. Pupils learn to appreciate and value images and artefacts across times and cultures, and to understand the contexts in which they were made. In art, craft and design, pupils reflect critically on their own and other people's work, judging quality, value and meaning. They learn to think and act as artists, craftspeople and designers, working creatively and intelligently. Pupils develop an appreciation of art, craft and design, and its role in the creative and cultural industries that enrich their lives.

GCSE builds on art practice carried out at Key Stages 1, 2 and 3.

GCSE candidates should be able to:

- develop practical artistic skills and abilities
- demonstrate an understanding of past and contemporary art and design practice
- produce a personal response that embraces a range of ideas
- reflect on their own work and on the works of others.

Reports received from moderators, informed by the valuable initial discussions that they held with teachers in centres at the start of their visit, and the subsequent scrutiny of candidates' work, has provided evidence of the success of the 2010 series.

In 2010, the last year for entries for the current provision 1027/3027 and the first year for entries for the new specification 3FA01-3GC01, centres continued their hard work to provide encouraging courses that supported candidates in their efforts to carry out visual research using primary and secondary sources and record observations, experiences and ideas in diverse and fitting ways. Time and again candidates showed their capacity to observe, select and interpret, with imagination and understanding. It is particularly rewarding to note that moderators recognised, in most centres, the continuing emphasis many teachers placed on candidates working from first hand experience.

It is pleasing to note that moderators acknowledged that teachers, in centres, recognised that the new specification (3FA01-3GC01) maintained the flexibility of the current provision (1027/3027). Centres have clearly appreciated the essential continuity between the new specification and the current provision and built on proven good practice to develop appropriate courses of study.

Many candidates showed persuasive evidence that they had developed and realised their ideas and outcomes as a result of exploring and reviewing a range of possible solutions fully and then modifying work suitably. The importance and value of a creative visual journey, informed by critical and cultural contexts is embedded throughout the specification and, without doubt, recognised by centres to be essential. At the same time it is clear, from moderators' reports, that centres respected the significance of the individual outcome, the final destination, for GCSE artists. Centres showed that they recognised that a visual account of the creative journey was necessary but appreciated that large volumes of evidence were not a requirement thereby allowing candidates to devote the time necessary to achieve compelling final statements. It is worth emphasising that it is unnecessary to present every single piece of work that candidates produce for assessment and moderation. It is in every candidate's best interest, however, that a sufficient volume of work that reflects the best of their performance and persuasively substantiates teacher-examiner assessment decisions, is presented for moderation.

Moderators reported that candidates showed that they understood and used an array of materials, processes and techniques, including information technology, in developing their appreciation and use of visual language.

The degree to which many candidates knew about and understood a range of work from contemporary practice, past practice and different cultures and demonstrated an understanding of continuity and change in art, craft and design was certainly conspicuous in the 2010 series. Centres, in general, urged candidates to make critical and contextual references. In some cases centres were, to their credit, looking for candidates to move further toward evidencing contextual encounters primarily through the use of visual language and guard against the temptation to submit considerable amounts of written text. As pointed out in recent reports, progress away from dissertation (a lengthy and formal written treatment) and toward annotation (a short explanatory or critical note added to visual evidence) is welcomed.

As always, it is worth paying tribute in particular to those GCSE candidates awarded the highest mark available. Candidates of such high quality repeatedly provided teachers and moderators with chances to see extraordinary outcomes that revealed outstanding expertise, understanding, imagination and originality.

## 2. Administration and Moderation

The Instructions for the Conduct of the Examination (ICE) document is updated each year, taking on board lessons from the previous year. The ICE is made available to centres on the Edexcel website. Undoubtedly, centres that read the ICE very carefully and in detail made sure that assessment and moderation processes were accomplished effectively.

An Assessment Matrix Mark Sheet (AMMS) for the current provision, or Assessment Guidance Grid (AGG) for the new specification, must be completed accurately for each candidate and made available for moderators when they visit the centre. Centres found it very useful that the ICE, AMMS and AGG are available on the Edexcel website. Many centres photocopied the AMMS or AGG and the authentication forms back to back and this helped to lessen paperwork for centres. Candidate marks may be submitted to Edexcel using the OPTEMS forms provided or by direct input online. Moderators have commented again this year that, where centre marks had been submitted online, there was a welcome opportunity for them to prepare for the moderation visit. It is certainly worth reminding centres of the need for precision in transferring teacher examiner assessment marks from the AMMs or AGG to the Optems or direct online input.

Moderators reported that most centres presented candidates' work for moderation in an exhibition format. Candidates' hard work and commitment certainly warranted the celebration offered by an exhibition that was enjoyed by others. The use of an exhibition to present work provided an important opportunity for candidates to arrange outcomes coherently and selectively to 'tell the story' of their successes compellingly for both the teacher assessor and the moderator. Some centres with a large number of entries were at the mercy of constraints of space and unable to display candidates' work as an exhibition and, therefore, submitted the work in folders. Candidates who had been encouraged to select, edit and organise their folder to disclose their achievements intelligibly, supported the clarity of teacher assessor and moderator judgements. Some moderators reported, as in 2009, that in some centres a candidate's submission was incomplete. It is suggested that centres pay special attention to the need to make certain that work does not go missing following

teacher assessment and prior to the moderator's visit. Moderators welcomed centres' willingness to provide an order of merit for the moderation visit. Moderators have pointed out that it was always supportive where centres had made a clear distinction between the coursework or personal portfolio sample and the Externally Set Assignment (ESA) sample. Many centres took great care in placing unobtrusive labels with a candidate's work to make it easily identifiable. Helpful maps enabled moderators to locate each candidate's work easily. The time and care that heads of department took in setting out in detail, for moderators, the approach taken in their centre toward course design and delivery, assessment and internal standardisation procedures was, at all times, valued.

Centres must mark their candidates' work, using the taxonomy or, in the case of the new specification, the assessment guidance available on the web site with the assessment guidance grid. Centres that followed this practice conscientiously showed an accurate understanding of suitable mark levels. Furthermore, by using the taxonomy or the assessment guidance carefully to arrive at assessment decisions, teacher assessors achieved sound and precise internal marking and standardisation across all of the disciplines.

The moderation sample is a computer generated random selection of candidates. However, centres are reminded that the work of all candidates must be available for the moderation visit. The highest and the lowest candidate, for coursework and for the ESA, must be presented with the selected sample.

It is worth reiterating and emphasising the significance of accurate internal standardisation. Where this has not taken place within the centre, it may result in substantial changes to the overall centre marks affecting all endorsements. Centres must take care to thoroughly internally standardise, otherwise candidates' final marks may be compromised. The provision of a secure merit order within an endorsement, or across endorsements where a centre has candidates for more than one endorsement, is very helpful to centres in their pursuit of convincing internal standardisation. Furthermore, a secure merit order encompassing the total candidate entry and with the sample identified within it, is of particular value for both the

centre and the moderator in providing persuasive evidence and support for effective and accurate internal standardisation.

It is important for centres to note that taxonomy criteria or assessment guidance must operate consistently for both the coursework, or personal portfolio, and ESA components. Although the amount of work offered for the two components may differ, the taxonomy or assessment guidance requirements remain constant.

It is crucial that centres secure a plausible grasp of the visual characteristics of Limited, Basic, Competent, Confident and Fluent in the national context for GCSE Art and Design. Edexcel makes available to centres a helpful annual programme of INSET to promote a sound appreciation of standards within the national context.

**Strengths:**

- Complete candidate submissions through secure storage of work prior to the moderation visit
- Adherence to assessment and moderation processes set out in the ICE
- Accurately and complete AMMS, AGG, Optems and authentication forms
- A secure order of merit
- Coursework and ESA clearly identified with a map to enable moderators to locate candidates' work
- An informative dialogue with a head of department that sets out in detail the centre's approach toward course design and delivery, assessment and internal standardisation procedures
- Accurate use of the taxonomy or assessment guidance and a high-quality grasp of the visual characteristics of Limited, Basic, Competent, Confident and Fluent in the national context for GCSE Art and Design to arrive at secure assessment decisions
- Convincing internal standardisation across all endorsements.

## Weaknesses

- Incomplete candidate submissions as a result of work going missing between teacher assessment and the moderation visit
- Failure to adhere to assessment and moderation processes set out in the ICE
- Inaccurate and incomplete AMMS, AGG, Optems and authentication forms
- An unconvincing order of merit
- Coursework, or personal portfolio, and ESA that were not clearly identified
- The absence of an informative dialogue with a head of department covering the centre's approach toward course design and delivery, assessment and internal standardisation procedures
- Inaccurate use of the taxonomy or assessment guidance and a weak grasp of the visual characteristics of Limited, Basic, Competent, Confident and Fluent in the national context for and GCSE Art & Design to arrive at secure assessment decisions
- Unconvincing internal standardisation across all endorsements

### 3. Coursework

The Full Course GCSE 1027-1032 requires two units of coursework. The Short Course GCSE 3027-3032 requires one unit of coursework. The personal portfolio (Unit 1) for the GCSE 3FA01-3GC01 (new specification) Short Course requires evidence of working in at least one discipline to be presented for assessment.

Centres continued their determination to use informed judgment to interpret the concept of a unit as best fitted their own art education situation. Centres, time and again, made sure that their preferred unit themes were suitably flexible to permit each candidate to make personal and well-informed responses. Similarly, to their credit, centres submitting entries for the new specification Short Course showed that they had applied comparable informed judgement in devising an appropriate course of study to encourage their candidates to develop individual outcomes.

First-rate course leadership clearly embraced the interests of a wide range of abilities, promoted high expectations in respect of practical skills, developed self confidence, ensured that outcomes reflected the true level of a candidate's ability and enabled the successful communication of creative intentions.

Coursework, or the personal portfolio, for the most part, proved to be the strongest element of each candidate's submissions. Most centres had constructed sympathetic, carefully planned and inspiring schemes of work and wide-ranging teaching programmes to provide candidates, across the ability range, with opportunities to bring forward persuasive evidence of their achievements in all the assessment objectives. Candidates gained most from carefully prepared courses that made available a structure that enabled them to develop their grasp of processes and methods for research, the secure use of media, analysis of artists' work and the development of rationally focused ideas and outcomes. Many centres with strong innovative approaches clearly engaged candidates in individual and relevant concerns. Personal work of quality arose where centres had, in addition to a structured framework, effectively provided opportunities for candidates to find their own pathways to investigate and develop individual responses using varied scale, media and technical processes. Able candidates given free reign may, without a doubt,

produce convincing work of high quality. However, the work of successful candidates, across the ability range, was fostered best within a structured, although non-prescriptive framework, where there were plentiful opportunities to investigate and develop independent and personal responses.

Moderators noted that in some centres the same coursework themes had been rather overused over the years. It was refreshing to note however, in some centres offering entries for the new specification short course, that teachers had taken the opportunity, afforded by the introduction of the new specification, to evaluate and improve their current specification course design for the benefit of candidates.

Centres often employ themes from a previous Externally Set Assignment (ESA) in coursework programmes. Where centres took genuine ownership of a past ESA theme and developed and built on it as a starting point appropriate for their setting, their good practice meant that successful candidate outcomes were regularly encountered.

Candidates showed increasingly that they understood the importance of visual research by recording first-hand observations utilising a variety of media, materials and processes. Candidates gained in centres that structured courses to scrupulously encourage the collection of information and recording of observations from a range of primary and secondary sources. Many centres supported candidates in the use of digital photography to draw together visual evidence of first hand experiences (that might previously have been found second-hand) and used this effectively to sustain themes. It should be emphasised that where centres encouraged a wide range of first hand research and resisted the extensive use of secondary sources, candidates achieved genuine progress not only in respect of growing technical competence but also in the ability to fully develop the potential of engaging personal themes. Moderators reported convincing examples of good practice where the innovative, albeit not exclusive use, of digital photography actively supported first hand visual research. Where candidates had conducted first hand research in many different ways, by and large the quality of that whole body of visual source material was undoubtedly enhanced. The intelligent, selective and focused use of digital and film photography for gathering observations was welcomed, by moderators, particularly in settings where this mode of visual research was one of several techniques employed by

candidates. It should be noted that visual research of quality, using photography as an investigative tool, routinely came about in centres where the importance of composition, angle of view, lighting, shutter speed and technical proficiency had been tackled successfully with candidates and, as a result, moved them away from the simple snapshot. Many centres clearly encouraged their candidates to recognise that the range, depth and quality of primary and secondary research had a direct impact on the merit of final outcomes. Unfortunately, there remained in the 2010 series, a tendency for some candidates to rely exclusively on secondary sources.

In 2010 there was growing evidence of centres building on their good practice of thoroughly integrating contextual encounters and references within coursework projects. Used as a starting point for assignments, worthwhile engagement with the wider context, through educational visits or artists in residence, for example, frequently resulted in many candidates gaining real insight into a range of creative practices. Candidates' sound judgements and responses enabled them to go on to demonstrate the value of their understanding of contextual issues for individual and personal outcomes. Visits to galleries and other places of visual interest really did help inspire and stimulate many candidates and inform the development of personal work. Many centres showed an increasing confidence in supporting candidates in their quest to research, react, respond and reflect. Visual analysis and evaluation was, to many centres' credit, found in candidates' work but, regrettably, there remained an overpowering tendency in some centres to stress writing at the expense of visual analysis and evaluation accompanied by brief annotation. There still remained, for the most part amongst weaker candidates, a predilection for offering large volumes of text simply copied from a web site as evidence of contextual research, analysis and response. Art and Design is essentially a visual subject and a visual response through the use of visual language should be encouraged.

Centres normally ensured that candidates gave the review, refinement and modification of their work as it progresses enough attention to support the production of the best outcome. Many candidates having generated exciting ideas from an information gathering or research starting point convincingly developed the potential of individual themes through sustained experimentation and further investigation. Many centres encouraged candidates to make the most of well founded and

meaningful development and resist sudden uninformed and incoherent leaps to the final outcome. In some cases, to the clear detriment of final statements, the process of review, refine and modify was treated superficially and ideas were consolidated too early. Where candidates moved straight from conception to the realisation of final statements the result could be disappointing in quality. It is clear that a sound process of reviewing, refining and modifying offers valuable opportunities for candidates to refine skills, select appropriate media and identify the best focus for realisation. The skilful use of ICT provided another valuable tool to enable some candidates to not only simply manipulate images but also to thoroughly develop ideas in advance of producing convincing final statements. A range of materials was more often than not offered to candidates but confidence and expertise in using them may be compromised by a shortfall in the quality and intensity of the process leading up to realisation.

A growing number of centres secured a well established understanding of appropriate assessment criteria. Above all, when all of the assessment objectives were seen to be inter-dependent in the manner in which they underpin coursework, candidates performed at their best across the whole mark range. Where assessment objectives appeared to have been addressed as a series of unrelated tasks, moderators reported that candidates may not have reached their full potential.

It is worth emphasising that the assessment objectives are indeed inter-related and that they may be approached in any order in coursework activities. It is perhaps self-evident that project themes might begin with defined research activities from first hand sources. However, projects could equally launch very successfully, for some candidates, from working experimentally with materials or, indeed, grow from responses to contextual starting points.

Many candidates, to their credit, focused their efforts in work journals, in whatever form they took, on well-considered and relevant visual information capture and a process of discerning review, refine and development of ideas.

It is worth reminding centres that the work journal does not have a prescribed format or scale. It may take the form, for example, of work

- presented as a set of boards
- organised within a flip-file
- offered in a sketch book.

The journal essentially serves to provide evidence of the candidate's 'journey'. A well organised and selective journal has the potential, as do final statements, to show the quality of a candidate's research, contextual encounters, visual analysis, review, refinement and selection, exploration and development and, of course, realisation.

#### **Strengths:**

- Well-structured, suitable, non-prescriptive and flexible courses that provided candidates across the ability range with a secure foundation of visual language skills
- Courses that provided candidates with opportunities to learn and show their grasp of several processes and methods for research (including digital photography and ICT), the use of a range of media, analysis of artists' work and, the development of individual and personal ideas and outcomes
- Courses that emphasised the purpose and value of visual research and promoted the use of primary sources such as first-hand observational studies and independent or organised study visits to galleries and museums
- Courses that offered candidates opportunities to work with an artist in residence and in workshop settings
- Work in which appropriate contextual study was meaningfully linked to the focus of projects through articulate visual and, where fitting, verbal description, annotation and analysis
- Journals that were personal, enlivened and informative, expressing thoughts, ideas, experimentation, contextual links and showing review, refinement and development.

- Courses which emphasised and promoted the production of ambitious and imaginative final outcomes and that supported candidates in using a variety of media and scale
- Secure understanding of the inter-relationship of the assessment objectives and appreciation of appropriate evidence of candidates' level of achievement

**Weaknesses:**

- Courses that either lacked structure or were overly prescriptive and inflexible and that did not provide candidates across the ability range with a secure foundation of visual language, technical and material handling skills
- Courses that did little to move candidates away from over-reliance on copying from second hand sources with little or no creative purpose
- Unselective photographic recording of the wholly 'snapshot' variety
- Disproportionate emphasis on written evidence for analysis and evaluation
- Contextual evidence that was comprised primarily of unconnected biographical studies of artists copied from texts or unedited downloads from the internet with little indication of visual analysis
- Shallow responses that were incomplete, disorganised and the result of insufficient in-depth review, refinement and modification
- Weak understanding of the inter-relationship of the assessment objectives and appreciation of appropriate evidence of candidate's level of achievement

#### 4. Externally Set Assignment

Perhaps somewhat predictably, the ESA theme received a mixed response from centres. However, a large number of centres and candidates responded very positively to 'Work, Rest, Play' (1027/3027) or 'Recreation' (3FA01-3GC01), the themes for the Externally Set Assignments (ESA) in 2010.

Moderators noted that a number of centres welcomed the theme because it was sufficiently open to encourage candidates to engage, in an imaginative way, with individual and often very personal solutions. The work submitted for the ESA certainly revealed a commitment, on the part of many candidates, to show their understanding and appreciation of the potential of the theme for a personal response. The theme encouraged an array of individual responses ranging, predictably, from the unadventurous and somewhat literal to the refreshingly out of the ordinary. Candidates' responses were frequently nurtured where centres used the suggestions contained within the examination paper as a way of encouraging a deeper level of personal engagement with the theme. Some candidates spent an excessive amount of time exploring a large number of starting points at a surface level. Unfortunately, some centres and candidates undertook unnecessarily, at the outset, to work systematically through 'work' and 'rest' and 'play' and, on occasion, through many, or all, of the suggestions outlined in the ESA question paper. This approach, unsurprisingly, could lead to a delay in a candidate identifying a personal focus and hence insufficient time being available for thoroughly reviewing, refining, modifying and developing realisation skills in advance of the production of individual final statements. Centres and candidates should appreciate that the theme in no way seeks to constrain outcomes. Candidates and centres should regard the theme, and the suggestions given in the paper, as encouragement to select and explore the right direction in which to go for them to achieve their best personal responses.

The ESA provoked diverse responses involving, for example, sports, multi cultural ceremonies, scenes from popular culture, careers and, of course, holiday experiences.

Positive responses were undoubtedly the result of the way in which centres supported candidates' management of the preparatory period with carefully structured and

imaginatively designed activities. Where teachers worked with their candidates throughout the formative stages, rather than leaving them to their own devices, a high quality approach helped them to resist a superficial response to the theme. Thoughtful preparatory period activities, developed by teachers with candidates, really supported attempts to go deeper into the theme and develop personal responses underpinned by experience gained through coursework projects. Where candidates built on strengths and experiences gained in their coursework, they adopted a secure and convincing approach to realising persuasive supporting evidence that documented their journey through visual research, experimentation and development of ideas, and encounters with artists and cultures. The finest ESA work had undoubtedly grown from the high standard of best practice coursework experiences.

Candidates routinely gained from a consistent, supportive structure and logically guided direction during the preparation period and, therefore, achieved their most successful, independent and innovative outcomes. The ESA is part of the whole GCSE course. Centres are reminded that, although a candidate's work must be unaided during the ten hour timed test, helpful advice and guidance should be available throughout the preparatory period. Weaker candidates in particular profit from guidance at the initial stages of the ESA to support them in identifying an appropriate personal focus and direction for their studies. Centres with supportive preparatory frameworks assisted, in particular, candidates for whom time management is an issue in working systematically and effectively to produce evidence for the assessment objectives and this, in turn, helped them to perform to the best of their ability.

Review, refine and modify was not always well met in the ESA. Candidates sometimes did not spend enough time on sustained research, investigation, exploration, experiment and development before reaching a final outcome. Outcomes would have been better, in some cases, if the closing days of the preparatory period had been used more effectively. Selecting and 'fine tuning' the very best development of an idea and at the same time honing technical skills invariably underpinned the production of final outcomes of the best quality.

Centres adopted an assortment of approaches to give all their candidates the chance to embark on a focused voyage of discovery. Stronger candidates made independent

choices when investigating work by other artists and they offered their research and analysis in well-informed ways that established evocative links with their own practice. Many candidates fully appreciated the process in which they were engaged by collecting, recording and presenting information with high levels of skill. In many cases a wide range of media, materials and techniques was used to look at ideas and build up responses.

Some engaging outcomes began with a systematic period of visual research from first hand sources. Visual research obtained through a candidate's own photography was certainly strong where it was discriminating, well thought-out and purposeful, rather than randomly captured with little evidence of sensitivity or thought. Elsewhere, some centres launched the preparatory period very effectively for their candidates from a contextual stance by encouraging them to probe starting points inspired by an organised or independent gallery visit.

Contextual sources for the ESA encompassed a mixture of artists, photographers and designers. Some centres and candidates confined their exploration of contextual sources to those provided on the ESA paper. The contextual references provided with the theme are offered purely as suggestions and candidates should certainly be encouraged to look beyond them to identify fruitful avenues for themselves. It is worth stressing again that for the ESA, as for coursework, writing is only one of many ways through which candidates' thoughts, observations, evaluations and analyses might be captured and revealed. Critical and contextual responses may be presented very profitably in visual terms. Lengthy written documentation is not a requirement.

There was a tendency, in a number of centres, on the part of teacher examiners to over-reward in their assessment of candidates' work for the ESA.

### Strengths:

- A carefully structured, centre devised and teacher led programme for preparatory studies that enabled candidates to accomplish coherent, persuasive and well-crafted, imaginative individual responses
- Suitable and evocative contextual encounters and analysis often supported at first hand through gallery or museum visits
- Thorough first hand observation and research, including that obtained from the skilled use of a candidate's own film and digital photography, to support the development of outcomes
- Sufficient, purposeful, meaningful and sustained preparatory work that continued the development of ideas
- Convincingly authoritative application of media and techniques that enabled the high calibre realisation of imaginative ideas and intentions
- Accurate centre marking clearly substantiated by visual evidence

### Weaknesses:

- Insufficient support and guidance given to uphold candidates time management during their developmental journey resulting in too little time for important review, refinement and modification
- Safe and literal interpretations of the theme that constrained candidates
- The pursuit of a large number of 'starter' exercises designed to cover the assessment objectives but which discouraged individual choice, failed to engage candidates and often consumed valuable development time
- Overwhelming reliance on secondary sources or unrelated primary sources
- Inadequate command of materials and techniques that, in the end, reduced the quality of realisation of imaginative ideas and intentions
- Inaccurate centre marking decisions based on insufficient visual evidence

## 5. Summary

Many centres showed that they have developed an ever-increasing confidence with the specification and the demands it makes of both teachers and candidates. Centres have clearly appreciated the essential continuity between the new specification and the current provision and built on established good practice to develop suitable courses of study.

High quality teaching, thorough appropriate coursework arrangements, the application of a conscientious approach to the coverage of assessment objectives and suitable resourcing ensured that candidates performed to the best of their ability in both components of the GCSE examination. Many candidates achieved first-rate results because centres provided helpful support that stressed recording visually from first hand experiences. Significant contextual encounters provided candidates with encouragement for individual and personal outcomes. Careful and selective research, visual analysis, thorough development of ideas and the honing of technical skills was more often than not sustained in order to bring about high quality work.

There remains the need for maintaining an appropriate balance, between the volume of preparatory work in journals and opportunities to develop and realise final outcomes. Some candidates spend an excessive amount of time and effort, during their course, on journal based work. For some candidates, this means that a large amount of their work is limited in terms of both scale and media and their artistic growth may, therefore, be to some extent subdued. The development of a candidate's creative visual journey continues and, no doubt, may well be improved during the production of final outcomes.

The Edexcel GCSE Art and Design specifications call for visual responses from candidates. Extended annotations may well support some candidates' submissions, but large amounts of written text are, without doubt, not a requirement of the specification. All assessment objectives, right through the entire mark range, may be convincingly evidenced through a visual response. Candidates can, and indeed do, show clearly through the use of visual language, evidence of their technical skill, creative reflection, independent working, aptitude for problem solving, evaluative

ability, powers of sequential thinking and creative practice. Visual research, visual reaction, visual response and visual reflection are appropriate in GCSE art.

Finally, centres are to be commended for the encouraging ways in which, through the provision of sound courses, they confronted the challenge of supporting their candidates in achieving noteworthy personal success.

#### **Strengths:**

- Precise assessment using the taxonomy with a secure grasp of the visual characteristics of Limited, Basic, Competent, Confident and Fluent in the national context for GCSE Art and Design to arrive at sound assessment decisions
- Persuasive active centre support for all the moderation processes set out in the ICE
- Well-structured, non-prescriptive and flexible courses that provided candidates across the ability range with a secure foundation of visual language skills and best practice time-management support for the process of development of both their coursework/personal portfolio and ESA outcomes

#### **Weaknesses**

- Imprecise assessment resulting from a failure to use the taxonomy or assessment guidance and a weak appreciation of the visual characteristics of Limited, Basic, Competent, Confident and Fluent in the national context for GCSE Art and Design.
- Unsatisfactory application of the requirements for moderation visits set out in the ICE
- Courses that either lacked structure or were very prescriptive and rigid and that did not provide candidates across the ability range with a secure foundation of visual language skills and best practice time-management support for the process of development of both their coursework/personal portfolio and ESA outcomes.

## 6. Statistics

### GCSE Full Course (Linear Specification) Grade Boundary Marks

Awarding is based on work scrutinised falling within A, C and F grades. All other grades are calculated mathematically to fall equidistant between the selected marks.

The boundary shown below applies for all endorsements (1027-1032 / 3027-3032).

Paper Number	Max Mark	Weighting	A	C	F
01 Coursework	100	60%	66	40	15
02 Externally Set Assignment	97	40%	66	43	17

Once weighting has been applied the raw mark given for A, C and F for Paper 01 - Coursework and Paper 02 - Externally Set Assignment, are added together to become a subject mark out of 100.

The subject mark boundary shown below applies for all endorsements and papers (1027-1032 / 3027-3032 paper 01 Coursework and paper 02 Externally Set Assignment).

Grade	A*	A	B	C	D	E	F	G	U
Upper Limit	100	96	82	66	51	40	29	19	9
Lower Limit	97	83	67	52	41	30	20	10	0

## GCSE Short Course (Unitised Specification) Grade Boundary Marks.

### Unit 1. Personal Portfolio

The unit mark boundary shown below applies for all endorsements (5FA03, 5TD03, 5TE03, 5PY03 and 5GC03)

Grade	Max Mark	a*	A	B	C	D	E	F	G	U
Raw mark boundary	80	78	66	53	40	31	23	15	7	0
Uniform mark scale boundary	120	108	96	84	72	60	48	36	24	0

### Unit 2. Externally Set Assignment

The unit mark boundary shown below applies for all endorsements (5FA04, 5TD04, 5TE04, 5PY04 and 5GC04)

Grade	Max Mark	a*	A	B	C	D	E	F	G	U
Raw mark boundary	80	78	66	54	43	34	25	17	9	0
Uniform mark scale boundary	80	72	64	56	48	40	32	24	16	0

### Notes

**Maximum Mark (Raw):** the mark corresponding to the sum total of the marks shown on the mark scheme.

**Boundary mark:** the minimum mark required by a candidate to qualify for a given grade.

**Grade boundaries** may vary from year to year and from subject to subject, depending on the demands of the question paper.

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