

GCE



**Chief Examiner's and
Principal Moderator's Report
Art and Design**

Summer Series 2019



Foreword

This booklet outlines the performance of candidates in all aspects of this specification for the Summer 2019 series.

CCEA hopes that the Chief Examiner's and/or Principal Moderator's report(s) will be viewed as a helpful and constructive medium to further support teachers and the learning process.

This booklet forms part of the suite of support materials for the specification. Further materials are available from the specification's section on our website at www.ccea.org.uk.

Contents

Principal Moderator's Report		
Assessment Unit AS 1	Experimental Portfolio	3
Assessment Unit AS 2	Personal Response	4
Chief Examiner's Report		
Assessment Unit AS 2	Personal Response	7
Principal Moderator's Report		
Assessment Unit A2 1	Personal and Critical Investigation	8
Assessment Unit A2 2	Thematic Outcome	9
Chief Examiner's Report		
Assessment Unit A2 1	Personal and Critical Investigation	12
Assessment Unit A2 2	Thematic Outcome	14
Contact details		15

GCE ART AND DESIGN

Principal Moderator's Report

Overview

This is the third year delivering this specification and moderators reported that it was reassuring to see that centres had fully adopted the new specification into their teaching. The administrative side of moderation was improved this year with the implementation of **eCRS**. Computational errors were removed and the process has become quicker. Some centres had problems printing out the correct rank order screen from the online marking sheet and had instead printed out their own version. It is important to use the online version to avoid errors or inconsistencies.

In the majority of centres all work of all the candidates was on display. This made the request for work outside the sample easy to access. Generally centres displayed Unit 1 and Unit 2 together, usually with a defining line between the two units. Where this was not the case the moderator could not gauge where one unit ended and the other began. It is important that the units are clearly divided to ensure that the moderation runs smoothly. Moderators reported that the display areas were generally quiet and spacious with no interruptions.

Unit 1 was presented mainly in sketchbooks of varying sizes, with some additional A2 pages. Unit 2 was presented as a final outcome accompanied by a sketchbook or a range of A2 pages. In many cases, candidates presented more developmental work than necessary with their outcome in Unit 2 when it would have more effectively supported Unit 1.

This year, centres had been advised by CCEA that there would be no feedback given by the moderator at the completion of the moderation process. There were several centres who expressed concern that they were not being given any feedback as they might not be allowed to attend the Agreement Trials and this was their only contact with CCEA. Centres should note that Moderation is not a training exercise, but part of an examination process. Feedback is fulfilled through the TAC6 report.

Assessment Unit AS 1 Experimental Portfolio

Overview

The quality and volume of work in this unit varied with the majority of candidates addressing the theme **Temporary** to some degree in Unit 1. Moderators reported that all the assessment objectives were addressed by candidates at various levels. Centre marking for this unit was generally more accurate than for Unit 2 but, again this year, too many centres were awarding marks in Level 4 for work that did not meet the descriptors for that level.

Moderators reported back very favourably on the delivery of this unit by the centres. They said that the Experimental Portfolio offered opportunities for exciting learning through the development of new skills. Candidates benefitted greatly from a wide range of workshops and visits to galleries and museums where they gained understanding of contemporary Art. The best work was purposeful and innovative, while weaker candidates benefitted from the opportunity to explore new skills and techniques. Photoshop and digital technology were used to support experimental work and the development of ideas. This year there was good evidence of risk taking when exploring media and techniques.

Assessment Objectives

All tasks that were set were suitable and addressed all the Assessment Objectives.

A01 Knowledge and understanding

The best candidates produced highly original and exciting investigations in a range of sketchbooks. Their choices of sources were highly relevant and many had made reference to the work that they had seen on museum/gallery visits. The weaker candidates tended to show only a superficial understanding of their chosen artist's work.

A02 Creative Process

The great majority of centres are now fully aware of the requirements needed to fulfill this objective. Many centres adopted a workshop approach to introduce their candidates to a wide range of skills and techniques that they were able to develop through reviewing and refining as the work progressed. This was the Assessment Objective in which weaker candidates performed best.

A03 Skills

Several moderators remarked on the lack of first hand drawing skills in any medium. One moderator commented, 'As the specification is set out to encourage direct observation there is worrying evidence that teachers are not giving sufficient emphasis to the task. Direct copying of photographs was presented in many centres as investigative drawing.' Sketchbooks were very well used with the stronger candidates displaying sophisticated recording from a range of both first and second hand sources.

Examples of good practice

- Centres benefitted from artist-led workshops and gallery visits.
- Candidates used a range of contemporary artists in their contextual analysis.
- It was encouraging to see more use of digital technology.
- There was more evidence of risk taking with unusual materials.

Examples of poor practice

- A few centres are still approaching the specification like the previous one.
- Marking tends to be lenient especially in the higher levels.
- Engagement with contextual links in some centres is superficial.

Assessment Unit AS 2 Personal Response

Most centres had already begun investigating the theme **Temporary** in Unit 1 and had done substantial exploration and experimentation already. Some centres repeated work that had already been done in Unit 1 in preparation for the final outcome. This was unnecessary and of no benefit to the candidates. Statements of intent were generally informative and gave a clear indication of how the candidates hoped to use the knowledge and experience gained in Unit 1 to produce their outcome. Moderators commented that many centres had too much preparatory work displayed with the outcome and that it would have been better used in Unit 1.

The majority of final outcomes were 2D Fine Art paintings. Many candidates had experimented extensively with unusual materials and techniques in Unit 1 but chose a predictable option for their outcome. The outcomes were generally on a large scale and sometimes incomplete because of timing problems. A limited range of 3D work was seen by moderators this year; mainly in textiles, ceramics or sculpture. Increasingly there were installations and multimedia environments. Design was represented through graphic imagery, architectural design and some fashion design.

Work varied in quality from Level 2 to Level 4 with the majority of candidates' work falling into Levels 3 and 4. The moderators reported that, while they were mainly in agreement with centre marking, they were often outside the acceptable range of marks because many centres were not using the full range of marks available in each level.

Assessment Objectives

All centres addressed the four Assessment Objectives in Unit 2 to varying degrees.

A01 Knowledge and understanding

This Assessment Objective was addressed at the highest level through a high level of understanding, implementation of very relevant connections and a mature understanding of artistic principles. At the lower levels the candidates showed superficial understanding and an insufficient or growing understanding of artistic and design principles.

A02 Creative Process

Several centres repeated work done in Unit 1 to meet this Objective. The better candidates built on Unit 1 to tweak their ideas towards a creative and ambitious outcome. Refinement of their work was clear and showed marked improvement and progress. Examples of work in Levels 1 and 2 tended to be repeats of work from the Experimental Portfolio which were basic and predictable with little refinement or purpose.

A03 Skills

Moderators commented on the high level of skills demonstrated by some candidates in a carefully chosen range of media and techniques. At the lower levels there was some evidence of competent skills but this was often limited and usually with very little work to measure.

A04 Outcome

The quality and presentation of work this year ranged from being personal, innovative, creative and skilful with intentions fully realised to personal and competent with partial realisation. The better candidates showed a high level of understanding and significant progress and learning but weaker candidates only displayed some understanding and limited progress and learning. The weaker candidates gave a descriptive account of their work using very basic language whereas the evaluations at the highest level were insightful and fluent.

Examples of good practice

- More candidates are using interesting and relevant contextual sources to inform their work.
- Skills have been refined and improved in Unit 2.
- The assessment objectives are being addressed by all candidates.

Examples of poor practice

- Centre marking is lenient especially at the top end and too many candidates are being awarded full marks. Centres are not making use of the full mark range in each level.
- Candidates are opting for safe outcomes and are not taking risks, which would have led them to more ambitious outcomes.

I would like to thank the teachers and candidates for all their hard work setting up the displays and making the moderation process run smoothly. Also thanks to all the centres who provided work for the RMA and Agreement Trials. Attendance at Agreement Trials is recommended especially for centres who have had adjustments to their marks. Examples of good practice and all levels will be exhibited.

Chief Examiner's Report

Overview

This is the third year of examining the Revised Specification, and it was reassuring to see initial difficulties have largely been overcome with appropriate approaches embedded in the majority of centres. It was a joyful experience to visit centres where students had produced personal, vibrant, exciting, original and informed work with a high level of personal engagement.

Centres who have yet to adapt their teaching to meet the demands of the new specification are doing so to the detriment of their candidates. In these centres, there is a reluctance to allow students to explore or experiment in an open ended way and there remains a continued emphasis on drawing from photographs.

Assessment Unit AS2 Personal Response

This year's theme of **Temporary** was well received in centres. The best approaches came from candidates using the paper as a starting point, and using relevant contextual links from the early stages of their research, leading to a more informed response. Weaker candidates often began by exploring what the theme meant to them, before searching for relevant references. This led to clichéd and unoriginal responses with tenuous links to artists, often found on Pinterest.

Many candidates responded to current issues such as homelessness, poverty, contemporary politics, migration and environmental concerns explored by the practitioners provided in the AS Paper. One centre had responses on topics as varied as masculinity, cellular change, the changing nature of the universe and the changing balance of power within politics. The most common responses in centres explored portraiture or self-portraiture, often looking at temporary emotions or changing appearances over time. Popular topics such as mental health or beauty sometimes led to unoriginal and unexciting outcomes.

In some centres, candidates produced responses that were variations on a similar theme, limiting the scope for individual interpretation. Some candidates are still presenting work with no stated connection to the theme, using their own theme, or with only the most tenuous connection. The theme set by CCEA is the starting point for the Unit 2 outcome and the connection should be explained clearly in the Statement of Intent. It is good practice for centres to visit the theme before starting Unit 2 so that candidates' responses are well informed.

Many centres encouraged candidates to consider carefully the intended context for their outcome, in terms of audience and purpose, thus preparing them well for the demands of the A2 course. In one centre, the Statement of Intent was displayed alongside Unit 1 work. Centres are reminded that the Statement of Intent is designed to mark the transition from Unit 1 to Unit 2 and this is an invaluable introduction to the candidates' intentions for Unit 2 for a visiting moderator, who may only be looking at one unit.

In the best centres, it was clear that teachers had worked with candidates to develop their skills in using art and design vocabulary to analyse the work of others and their connection to the candidate's own work and ideas. This was often done through evaluations of exhibition visits. In the best examples, annotation was focused and insightful. Weaker work showed a descriptive approach and often indicated a limited understanding of the work of others and how it had informed candidates' own work. The revised GCSE specification will help develop a better understanding of art vocabulary and visual language, preparing candidates well for AS study. This in turn will help to lay the foundation for critical analysis and the Written Investigation at A2 level.

Principal's Moderator's Report

Overview

Centres this year were well organised and fully prepared for the moderation process with all eCRS and relevant documentation available. The new electronic online documentation was generally welcomed and ensured that the paper work was more streamlined and the computation errors that were prevalent in previous years were eradicated. Some centres highlighted issues with completing and printing the online rank order of candidates for each unit of work but had kindly prepared their own versions.

Most centres displayed all the candidates work in well-considered, quiet spacious areas, with easy access and clear labelling which assisted the moderation process. Some centres displayed both Unit 1 and Unit 2 together with clear demarcation. However, in some instances it was difficult to identify where Unit 1 finished and Unit 2 began. It is important that both units are clearly identified and separated in order to aid moderation. Sketchbooks continue to be increasingly used throughout both units, although there is still a preference for single pages in Unit 2.

This was the first year that moderators did not provide feedback. Centres were aware of this and generally no issues were raised. However, some centres in the 'may be adjusted' category suggested that it may have been useful to have been informed where the discrepancies occurred, for example, top, mid or low-end candidates.

Assessment Unit A2 1 Personal and Critical Investigation

A broad range of approaches to delivering the specification was viewed throughout the centres, with many candidates addressing the theme 'Expression' from the outset. Some centres had a very candidate centred holistic approach that largely focused on the candidate's strengths and capabilities. Others had taken a much more formulaic approach influencing the development and direction of the work. Many candidates were encouraged to experience 'real' Art and Design through organised school trips and personal visits to various exhibitions, galleries, museums and workshops. In the centres displaying best practice, these experiences supported, inspired and enhanced the creative development of work and inquiry.

The assessment criteria had been addressed to various degrees by all the candidates. This specification has broad marking bands and the application of the criteria tends to be more generous, particularly within the top level. In Unit 1, some centres found difficulty differentiating between the top of Level 3 and the bottom of Level 4 and therefore marked leniently across all the assessment objectives.

Assessment Objectives

A01 Knowledge and Understanding

Candidates in centres that exhibited best practice developed ideas that were very personal, original and exciting. It was pleasing to note how candidates were using both fresh contemporary and more traditional contextual references to inspire and inform their intentions in a very meaningful way. The weaker candidates still do not fully understand how to effectively learn from or use the work of others, frequently lacking depth, knowledge and understanding.

A02 Creative Process

Successful candidates creatively explored and experimented with materials and techniques that were appropriate and relevant to their personal themes. In some cases, candidates carried out too broad a range of experimentation in different media, which was more superficial, reflecting the AS requirements, rather than being focused, in-depth and purposeful.

A03 Skills

Many centres understood the specification's requirement for the use of 'primary' sources and candidates were encouraged in experimental, expressive and sophisticated drawing and recording that enabled progression, refinement of skills and a sense that learning had occurred. Unfortunately, drawing and recording from secondary sources is still very prevalent. The use of photography as the sole means or main source of recording continues to dominate. Whilst in some cases this is very effective and appropriate, in others it tends to be mediocre, restrictive and lacking skill and refinement.

Examples of good and poor practice

- There was excellent use of contextual study and understanding of sources and ideas developed in a creative manner. Gallery visits and workshops enhanced and informed candidates learning and understanding.
- Sketchbooks, when used successfully were well focused, full of interesting, mature connections with creative and innovative exploration of media. Others tended to be almost like scrapbooks with limited experimental problem solving, alternative approaches and superficial connections that did not inform their work.
- Some centres are not considering the full range of marks within each level and this can lead to the marks being outside the acceptable range. Careful consideration of all marks and referral to the criteria within each level would be beneficial.
- A formulaic approach is being adopted by some centres where candidates were being rigidly guided and followed a set similar structure.

Assessment Unit A2 2 Thematic Outcome

The theme **Expression** was interpreted in a variety of ways. In centres that encouraged their candidates to focus on their own personal response to the set theme, the selection of media demonstrated conceptual mature thinking and insightful understanding and the work and outcomes were more diverse, creatively complex and innovative. As a result, these centres displayed the widest range of media with examples of 3D work, installations, film, fashion and much more innovative work that candidates clearly engaged with and enjoyed. Other centres interpreted the theme through predictable stereotypical responses, predominantly via portraiture showing a range of facial expressions. 2D Fine art painting outcomes continue to dominate with varying degrees of success.

Several centres continue to present large amounts of repetitive and unnecessary preparation work that does not reflect the reviewing and refining required at A2. Sometimes the selection of work for Unit 2 may have been more appropriate in Unit 1, it would be beneficial to clearly define work in each unit.

A01 Knowledge and Understanding

Candidates who achieved the highest level demonstrated mature knowledge and understanding of Art and Design principles, combined with the development of sophisticated and original ideas. Others showed a more superficial and growing understanding of artistic principles.

A02 Creative Process

Centres with weaker candidature tended to repeat experimentation that was evident in Unit One, developing ideas that were more straightforward and predictable. Candidates that demonstrated good practice reviewed and refined their work to a high level as they progressed, displaying innovation, risk taking and creativity.

A03 Skills

Candidates addressed this assessment objective with varying degrees of success. Candidates that achieved the higher level were encouraged to record and refine their skills through various media and techniques with confidence, compared to the lower level candidates who skills were more limited and competent.

A04 Outcome

The work from the top candidates was original, creatively complex and visually exciting. The work was mature, confident and imaginative. Written recording, statement of intent and evaluations combined a high level of visual language and description of process to support the visual experience. Weaker candidates displayed some understanding and progress, with descriptive use of language regarding their work.

Examples of good and poor practice

- Fashion outcomes, although still scarce, are showing excellent practice and understanding. Most candidates that had chosen fashion outcomes produced examples of properly constructed ambitious garments with clear awareness of real-world contexts.
- The best examples of work produced showed a very good understanding and consideration of real-world contexts. Some candidates had Photoshopped their outcome into a specific setting to help illustrate the context.
- At times, the very exciting, ambitious and creative preparatory work did not follow through into the outcome, candidates choosing instead to opt for 'playing it safe,' predictable outcomes.
- Some candidates' highly creative and skilful ideas were not always successfully translated into the final outcomes. Generally this was impacted by the perceived requirement to produce these in a very large scale. Perhaps a smaller scale may have been appropriate and produced a more accomplished piece of work.
- There are still examples of candidates extensively filling pages with unnecessary written text.
- Some centres continue to teach the current specification like the old specification and try to make it 'fit'. This point highlights the importance of teachers attending Agreement Trials so that they can best support their candidates.

Every year it is a privilege to see talented candidates and dedicated teachers working together with great energy and enthusiasm, and this year was no exception. I can only commend them for all their personal efforts and hard work which is evident in the wide variety of responses in both units and their work which ensures that the moderation process is successful.

Again, thank you to all the centres that went the extra mile to provide work for the RMA and Agreement Trials.

Chief Examiner's Report

Overview

Following the first cohort of the new A2 Specification last year, some changes were made to the wording of the Assessment Matrices in order to clarify the requirements and quality of work at each level, as it was clear that centres were still wrongly placing work in Level 4, which should be reserved for only the most able of candidates across all centres. This made the application of the matrices easier for teachers, examiners and moderators. The Written Investigation proved to be a good discriminator between the highest-achieving candidates. In this, the second year of the revised A2 Specification, most centres seemed to have adapted well. Some centres continue to work in the spirit of the legacy specification, both in practical work as well as in their written work. This disadvantages their candidates who are unable to fully meet the criteria of the revised specification at a level appropriate to their ability. It is also disappointing to see some centres already adopting a more formulaic approach, which runs contrary to the ethos of the new A Level.

Assessment Unit A2 1 Personal and Critical Investigation -Written Investigation

It was pleasing to note a much more consistent application of the specification guidance this year, with all examiners reporting an improvement in overall standard. The reduction of the maximum word count from 3000 to 2000 words led to investigations which were much more succinct, relevant and focussed.

Some centres were still adopting an approach which was more suited to the legacy specification, with candidates being encouraged to focus on the development of their own practical work and ideas rather than investigating the work of credible practitioners, as clearly stated in the specification guidelines. Often these candidates listed every contextual reference for their practical work with superficial, if any, analysis. There was no requirement this year for candidates to make any reference to their practical work, though it was good practice for them to outline how their choice of topic had arisen from the set theme of **Expression** and this often led to a more engaged and personal piece of work. It also appeared that some centres had encouraged their students to explore social, political or environmental issues with only superficial examination of how artists, craftspeople or designers had responded to these issues.

The best examples were essays which were clearly structured, with an introduction that set out the area of research or focus; followed by the critical analysis of a small number of examples (accompanied by labelled images); informed by the reading of a range of sources; and concluding with a summary of what has been learnt.

While the presentation of work was much more suitable in general, there were still some issues such as candidates presenting their text against dark coloured backgrounds, in coloured text boxes, or highlighting and boldening key phrases. Examiners are required to annotate text in the left margin and this was often difficult to do due to the very narrow margin or obstructive binding. Removing pages from a folder before they can begin to mark slows down the examining process.

Please advise candidates to adhere to the following presentational guidelines:

- Use plain white paper (no card).
- 12 pt type using either Times New Roman or Arial.
- 1½ line spacing.
- No coloured backgrounds or text boxes.
- All illustrations should be labelled.
- Leave a line between paragraphs.
- Document secured with a staple in the top left corner.
- No polypockets or spiral binding.
- Only centre and candidate numbers should be included, no centre or candidate names.
- A margin of 3cm to be used on left side, 2cm for right.

Centres are reminded that those who exceed 2000 words cannot be awarded full marks in A03. Candidates are required to record the word count on their essay but some failed to do so. Some candidates also failed to include a bibliography. In general, candidates tried to adhere to referencing guidelines but some failed to reference quotations or list references appropriately. There were still issues with plagiarism where candidates had failed to acknowledge sources and their writing was closely modelled on their source material. Centres must adequately guide and supervise this aspect of candidates' work to try to eliminate this practice. It should be noted that it is not sufficient to re-write blocks of text from other sources with only minor changes to wording. A number of candidates had serious penalties applied by the malpractice panel as a result of plagiarism.

The best investigations focused on a clearly defined area of research and were informed by in-depth reading of a range of reliable sources. Weaker examples used a narrow range of mainly web-based sources, usually Wikipedia. While there are credible contemporary practitioners for whom web-based articles may be the main source of information, more established practitioners and movements should lead candidates to consult sources such as books, exhibition catalogues etc. An investigation informed by appropriate and wide-ranging sources may be rewarded with higher marks. Weaker candidates often used their research to a limited extent or in an unquestioning way, adopting a descriptive approach with little critical analysis. Listing upwards of ten practitioners that informed a candidate's practical work does not form the basis for in-depth analysis.

It was clear that the strongest centres had given clear guidance to their candidates, based on that given in the specification and the Students' Guide to the Written Investigation. The strongest work included insightful critical analysis, making extensive use of specialist art and design vocabulary. Weaker centres allowed uninspiring or pedestrian themes that resulted in mediocre outcomes. Some centres submitted essays on the same artists from all candidates or included reviews of exhibitions visited by the whole class, with tenuous connections to the candidates' own investigations. Examples of unsuitable topics were an investigation into the work of a coloured pencil artist producing pet portraits and an account of the relationship between a candidate and her grandmother and how this inspired her practical work.

Centres should also note that the Written Investigation should not be presented alongside practical work for moderation visits.

Assessment Unit A2 2 Thematic Outcome

Given that the theme **Expression** is one of the fundamental purposes of artists, craftspeople and designers, there were wide-ranging suggestions for possible areas of investigation. It is disappointing that many centres do not seem to encourage their candidates to use the paper as a starting point, given that it would open up a much wider range of possible interpretations, with credible practitioners provided. The theme of Expression was explored by many candidates in a predictable way, looking at expression in portraiture. Some candidates barely attempted to provide any analysis of, or reference to, the theme beyond a tenuous link to the title of their chosen subject e.g. Floral Expression, Coastal Expression, with no real investigation of what this might mean.

Centres should note that, in common with all other A Level subjects, candidates should respond to the question given. In Art and Design, the set theme given by CCEA should form the starting point for any investigation. This is rewarded in A01 which states candidates should "extend development of **set** theme".

The **Statement of Intent** provides candidates with the opportunity to explain how their idea for an outcome has followed from their investigation of the set theme in Unit 1. However, it was pleasing to see how some centres provided diverse interpretations of the theme ranging from how colour is used expressively in architecture, to how artefacts provide a visual expression of past cultures and how animators express the character of humans and animals in their animations and character design.

Candidates' use of relevant contextual references was varied. The best work resulted from analytical and perceptive research into relevant practitioners, leading to complex and informed outcomes. These candidates communicated with a high level of written language and it was clear that many had benefitted from their research for the Written Investigation. In the work of weaker candidates, it was clear that the work of others was no more than a token connection, rather than informing the candidates' ideas in a meaningful way. Centres are also reminded that A2 candidates are required to demonstrate an awareness of "functions/audience/consumers or real-world contexts" in their work (A04, Statement 3). Some centres were awarding marks in Levels 3 and 4 for candidates who provide limited, if any, evidence of this. Some high-achieving candidates demonstrated an informed understanding of their purpose or function of their proposed outcome, often showing visually how the outcome would be seen, used or experienced by an audience. This was often done using Photoshop to provide a 'mock-up' of how a piece would be shown in a gallery setting, for example, or how a site-specific work would look in its intended location. Candidates may also reflect on the suitability of their outcome for its intended purpose in their evaluation.

Contact details

The following information provides contact details for key staff members:

- **Specification Support Officer: Nola Fitzsimons**
(telephone: (028) 9026 1200, extension: 2235, email: nfitzsimons@ccea.org.uk)
- **Officer with Subject Responsibility: Anne McGinn**
(telephone: (028) 9026 1200, extension: 2263, email: amcginn@ccea.org.uk)

