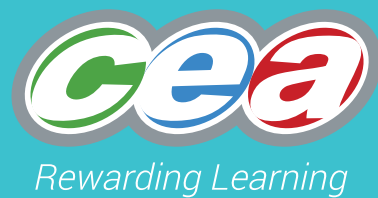


GCSE



Chief Examiner's Report Art and Design

Summer Series 2022



Foreword

This booklet outlines the performance of candidates in all aspects of this specification for the Summer 2022 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 microsite on our website at www.ccea.org.uk.

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GCSE Art and Design

Chief Examiner's Report

Subject Overview

This report has been compiled with the help of our moderation team and informed by evidence from centres. It follows only the second moderation of the current specification. It is therefore more important than ever to read the information within it and attend Agreement Trials.

Thanks to teachers for all they have done throughout the Covid-19 pandemic to ensure a positive and valuable experience of GCSE Art and Design. Teachers have risen to the many challenges of teaching through the pandemic with creativity, resourcefulness, innovation and enthusiasm.

Many teachers expressed concern about inconsistencies and the challenges this presented for marking. However, there was less inconsistency than anticipated. In many cases candidates had produced more work than in 2019 particularly for Component 1 Part A. Teachers are reminded that for many, the same mark could have been achieved with less work.

General achievement across Components and Assessment Objectives was in line with the expected standard this year. The standard of work sampled was mostly appropriate to the marks awarded for those achieving in Level 1, 2, 3 and in line with the standards of previous years. In Level 4 and 5 whilst it did not affect achievement this year the standard was lower than in pre-pandemic series'. There was less maturity and ambition in developing and realising ideas than is typical at this level.

Many centres took a very streamlined and sometimes formulaic approach. For many this was appropriate and necessary this year.

In more successful centres candidates had numerous opportunities to develop critical understanding and work was well informed by research, evaluation and analysis. In these centres candidates demonstrated good understanding of purpose and intentions, and more rigorously and independently refined and developed ideas. Unfortunately in some centres candidates made only cursory references to artworks, often retrospectively.

There has been a reduction in the volume of written work. It was more thoughtful, analytical and evaluative. Importantly, practical work outweighed the written work presented.

Drawing is an area of continued innovation. There were some excellent examples of creative approaches and more examples of less formal and purposeful drawing for example sketched ideas and plans. There was less plein air drawing, life drawing and drawing from direct observation and a disappointing amount of tracing and drawing from secondary sources. In some centres there was a pattern of over reliance on found imagery and transcribing photographs.

A small number of centres have not fully adapted to the current specification. Where this is the case candidates are disadvantaged as they are unable to achieve one or more of the assessment objectives at a level appropriate to ability. This was particularly evident in Component 1 Part B, Investigating the Creative and Cultural Industries.

Component 1

Part A Exploratory Portfolio

Overview

Part A was a strength of this series. In many centres there was a lot of improvement and innovation. There were various approaches to delivery including linear journeys through each visual element, workshop or artist led approaches and some centres based exploration around a theme with the intention of carrying it through to Part B. In the best centres there was a clear progression of learning from Part A through to Part B with candidates applying and building on their learning throughout.

Teachers commented positively about having more for Part A; candidates were able to address the requirement to develop ideas further than in a 'normal' series. That being said, there is a pattern of candidates producing more work than is required.

Most centres met or exceeded the minimum requirement of working in two disciplines. Teachers are reminded that working in less than two disciplines will disadvantage pupils and restrict their experience.

Assessment Objective 1

There is improvement in the way that AO1 is addressed. In general, teachers were resourceful in planning engaging encounters with work and practitioners both online and in person. Online opportunities such as artist talks, workshops and gallery visits have helped widen the variety of work candidates are engaging with and as a result there is greater variety in the ideas, media, techniques and processes explored. Less successful approaches include superficial linking with artists, copying artworks for the sake of doing so and minimal opportunity to develop or experiment.

Assessment Objective 2

This was a strength of the series as many centres showed more confidence in encouraging experimentation and exploration. There were many good examples of innovative use of non-traditional media. The most successful approaches allowed candidates to develop work independently and take risks. Very successful candidates combined learned techniques and invented their own. Less successful approaches involved teaching a wide range of techniques without opportunity to apply learning to more independent exploration.

Assessment Objective 3

Successful approaches included a great variety of approaches to drawing with less emphasis on accurate transcription from secondary imagery. As described earlier there is an overreliance on transcription. Whilst there are circumstances when this is appropriate to intentions, or necessary as a means to scaffold confidence it should not be the sum total of a candidates experience of drawing and recording.

Assessment Objective 4

Centres presented work in a variety of ways. The most successful portfolios 'read' clearly and were usually in chronological order. Less successful approaches were more 'random' in their presentation with some candidates presenting loose pages in no particular order.

Part B

Investigating the Creative and Cultural Industries

Overview

This year teachers set tasks from or based on the 2021 Externally Set Assignment on the theme 'Combine'. Feedback was largely positive with teachers enjoying the challenge of moving away from previously used briefs.

Most work was 2D Fine Art or 3D Ceramics but there were more examples of exciting 2D and 3D design than in previous years. There were some outstanding examples of the use of CAD and CAM and some centres used commercial printing and manufacturing facilities to produce very professional outcomes.

Most centres chose Option 1, A visual arts commission or a design brief, fewer chose Option 2, An investigation into an artist, designer or movement, and no centres opted for Option 3 A Collaborative Project. Most tasks or briefs were either developed by candidates or issued by teachers. Very few used the tasks from the set paper. Most candidates had a clear brief and as a result were able to access marks at the appropriate level. In general clear intentions allow for more economical course delivery, and candidates demonstrate better skills in selection, discrimination, and refinement with purpose. Less success was seen when briefs were written for the sake of having done so. In these cases, work lacked purpose and intention. Where briefs were 'tacked' on retrospectively there tended to be volumes of unfocused, difficult to assess work.

Assessment Objective 1

The most successful candidates investigated artists, designers and craft practitioners in a purposeful way. More able candidates were perceptive and critical in their analysis and this led to some highly creative, well informed and independent ideas development. Many candidates used the references in the paper to great effect. Less success was achieved when investigation of practitioners lacked purpose and relevance. This was often due to the absence of a clear brief. This objective is the most challenging, particularly for centres who have not fully adapted practice to this specification.

Assessment Objective 2

In centres where Part A was delivered well, candidates were better prepared in this objective. They independently selected materials, techniques and processes relevant to intentions and experimented with purpose. When candidates were not clear on purpose or intention, or there was a pattern of prescription, candidates lacked confidence and were often unable to achieve marks at a level matched to their skill and ability.

Assessment Objective 3

The comments on AO3 in Part A apply in Part B also. However, there is a pattern in some centres of candidates demonstrating technical skill achieving a higher mark here than in the other three objectives. This again is symptomatic of a lack of focus on intentions, and an over emphasis on technical mastery of traditional forms of drawing and recording.

Assessment Objective 4

With some exceptions outcomes were more conservative and less ambitious than in previous years. Many more centres adopted a more prescribed approach for example, specifying the format and media candidates worked in. For many this was an appropriate and manageable approach this year however, it did restrict achievement for some candidates.

Component 2 Externally Set Assignment

A large number of centres chose to omit work for this unit. While the stimulus theme 'Ordinary/Extraordinary' gave scope for a wide variety of responses, the stimulus paper was often not used as a stimulus and some work only paid a tokenistic nod to the paper. The majority of outcomes for Combine were 2-dimensional fine art pieces, completed in a range of media, from pencil studies to painting or printing. Candidates that were encouraged to actually use the ideas from the externally set assignment produced creative and interesting responses at all levels. It allowed for a diverse range of outcomes. Higher level thinking candidates responded in perceptive and imaginative ways exploring subthemes.

Principal Moderator's Report

Internal Assessment Overview

The moderation briefing meeting this year took place at Fivemiletown College and we would like to thank the Head of Department, Principal and staff for their cooperation, organisation, warm welcome and hospitality.

Overall the standard of marking and the application of the matrix was very good. Generally, marking in centres was accurate and in line with the marking matrix however both leniency and severity of marking was seen in a small number of centres. Teachers commented that they found marking more difficult than previous years given the restrictions of working under throughout the pandemic pandemic.

Preparedness for moderation presented challenges with many centre representatives having not read the instructions to teachers or the instructions particular to this unusual series. Teachers are asked to ensure that they have read all instructions including any circulars to enable the moderation process to run smoothly. With Moderation processes being frequently updated and modernised the Instructions do change year on year.

Component 1

Part A Exploratory Portfolio

Assessment Objective 1

Candidates demonstrated an understanding of the formal visual elements through the investigations of artists. Many centres used a teacher led approach. Workshops were often used as a starting point for the development of work and ideas. This allowed candidates to explore a wide range of media and processes. Candidates often showed a good understanding of the techniques and media used and showed a good understanding of the contextual links which informed their practice. However, in some cases there was an over reliance on internet sources. A few centres had organised virtual visits and online workshops which proved to be a great alternative.

Assessment Objective 2

Centres that explored a wide range of media and processes, provided more opportunities for candidates to explore at a more meaningful level. This year some centres used a formulaic approach which was more manageable this series. Teachers commented that this was a direct result of lockdown and working under restricted circumstances. In many centres candidates had the opportunity to work creatively, purposefully and with understanding. There was less three-dimensional work produced in comparison to previous years.

Assessment Objective 3

Practices for recording observations ideas and experiences varied across centres, where many focused on the over reliance of second-hand imagery rather than from direct observation. In some centres candidates initially used photography skills to record and investigate, this was done with varying levels of success. Stronger candidates were able to use their own photography to record sensitively and skillfully and inform further investigations in other media. In some centres observational drawing was sparse or was absent entirely. Some recording showed an overreliance on using the lightbox to trace.

Assessment Objective 4

The awarding of this assessment criteria was straightforward and with accuracy in the majority of cases.

Part B

Investigating the Creative and Cultural Industries

It was noted that Unit 1 Part B provided more scope for personal responses from the outset and that candidates successfully used the skills they had acquired in Part A.

Assessment Objective 1

This proved the most challenging objective and candidates often struggled to show confidence and understanding of purpose. Some centres had taken the work and photoshopped it into a gallery or other display area as part of understanding the creative and cultural industries. Often this was simply an add on and did not display any critical understanding. Most investigations of relevant artists were secondary however on the whole this was done with purpose with strong links and understanding shown among the higher achieving candidates.

Assessment Objectives 2 & 3

Centres that explored a wide range of media and processes in Part A, provided more opportunities for candidates to explore at a more meaningful level in Part B.

Work produced was much less individual and creative in centres that used a formulaic approach. Candidates that had the opportunity to work creatively, purposefully and with understanding, produced more original outcomes. The formulaic approach allowed the weaker candidates to gain marks at lower levels and the outcomes were safe and predictable. There was less three-dimensional work produced in comparison to previous years.

Assessment Objective 4

Candidates across centres made successful connections to their preparatory work leading to outcomes which were more individual and personal. In a number of centres, the final outcome was disappointing and not reviewed and refined in a meaningful way as the candidate's earlier investigations and experimentation had suggested. In a number of centres, the final pieces were disjointed and separate from previous development work. In these cases, it was felt that perhaps the teacher stuck rigidly to pupils starting and completing a final piece within a timed period, ultimately to the detriment of the final outcome. Weaker candidates tended to complete 2D outcomes which followed a standard formula.

On the whole the final pieces were much less ambitious than seen in previous years.

Component 2 Externally Set Assignment

See comments from the Chief Examiner for this Component.

Contact details

The following information provides contact details for key staff members:

- **Specification Support Officer: Louise Millar**
(telephone: (028) 9026 1200, extension: 2610, email: lmillar@ccea.org.uk)
- **Officer with Subject Responsibility: Anne McGinn**
(telephone: (028) 9026 1200, extension: 2263, email: amcginn@ccea.org.uk)



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