

GCSE



**Chief Examiner's and  
Principal Moderator's Report  
Contemporary Crafts**

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](http://www.ccea.org.uk).



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# GCSE ECONOMICS

## Chief Examiner's Report

### Overview

The 2019 GCSE in Contemporary Crafts has been confidently delivered by centres, and the work produced by candidates has been creative and inspiring. The continuous development and enthusiasm by centres in their approach to GCSE Contemporary Crafts is also exciting for the future of the qualification.

The Crafts Council has recently stated, 'An education in craft develops creativity, inventiveness, problem-solving and practical intelligence. It also produces the makers of the future.'

With the Creative Industries sector in Northern Ireland employing over 12,000 people and contributing £245 million annually to the UK economy, the Contemporary Crafts GCSE is an excellent avenue for young people to develop in this ever growing sector, and an excellent route into a career in the Creative Industries.

Thanks go to all the centres for their professionalism and dedication throughout the year, and also for their hospitality and co-operation during the moderation visits.

### Approaches

This year saw a varied range of approaches to the qualification, and a notable variety of teaching approaches being used for delivery of the qualification, from Fine Art to Technology, with all interpretations and approaches being highly praiseworthy and relevant to the qualification.

Textiles, ceramics, construction, glass, wood, metal and recycled materials and more were used as vehicles to interpret themes and briefs.

Important references to working artists, designers, and the crafts industry, were well employed, and generally well researched by candidates, giving them a good oversight of the crafts industry and the possible routes for personal progression in the area.

### Interpretation of specification

This course promotes experimentation, encouraging candidates to connect with materials and develop their making skills. Candidates who engaged in preparatory experiments, and explored various techniques involving a high level of personal connection attained the best outcomes. Failure to experiment sufficiently and over reliance on printed materials or online resources, led to less successful outcomes and reflected little growth, progress or creativity.

As in previous years, some centres had provided each of their candidates with print outs of techniques and areas of work such as Health & Safety resulting in each learning file being identical. Candidates cannot be awarded marks for materials provided by teachers

### Component 2 Working to a brief

Component 2 inspired a range of successful and experimental results, with Street Art Café and Biophilic Design being the most popular areas and leading to a variety of final outcomes. These included interpretations in textile blinds, wall hangings, wallpaper design, display signs in a range of media, lights, ceramics, vessels and furniture.

It was a pleasure to see designing for health in the Biophilic design option was embraced as a popular choice, and one notable outcome involved a candidate who produced an image of their design in situ in an office environment, therefore taking their idea and efforts one excellent step further. The Flight option was chosen by a few centres, producing a range of interpretations from constructed and embellished built bird houses to exotic soft furnishings.

The Street Art Café option proved popular with some excellent results in design, graffiti interpretation and making skills. References provided for Artists and Designers on the paper were well used and referenced. The influence of researching professional artists always has a positive impact and becomes evident through final outcomes.

## Principal Moderator's report

### Moderation process

The moderation process went smoothly. It was evident that all centres had provided sound direction and support to candidates across all ability levels. This was clearly seen in the work displayed, which showed evidence of creativity and an improving knowledge of craft design concepts. The standard of outcome was varied, as is to be expected from a creative subject, but the majority of centres had a good knowledge of the assessment objectives and reflected a growing confidence about the requirements of this specification.

### Administration

Administration was completed accurately and efficiently and it would seem that the introduction of the 'eCandidate Record Sheet' eliminated most of the situations where numerical error previously occurred. A few centres were unaware of the inbuilt rank-ordering tool on the eCRS system.

### Preparation for the Moderation

The majority of centres were well prepared for the moderation and had closely followed the 'Instructions to Teacher's' booklet for guidance on the preparation of paperwork and display. Teachers are praised for the significant effort that goes into the preparation for moderation. In most centres the sample was well presented, ordered and easily moderated.

Some centres displayed work too high to be easily assessed. It is essential that the moderator has easy access and does not need to stand on a desk to read the candidate's written comments. Most centres had their displays in a quiet area.

The moderation went smoothly in most centres with moderators in agreement with the marks given by the teacher. A number of centres marked leniently and a few severely. Attendance at the Agreement Trials is recommended and can help with accuracy.

This year saw the introduction of no feedback from the moderator at the close of the moderation process. It is hoped that teachers will understand the reasons for this and that any issues they would like to talk over in further detail, can be discussed at the Agreement Trial.

## Component 1      Making, Exploring Materials, Techniques and Processes

Overall, moderators were pleased to note a growing confidence in the delivery of Component 1. It is evident that candidates are being provided with tasks that are appropriate to their ability level and yet sufficiently challenging to allow them to develop their skills across all the assessment objectives.

### Edited Portfolio

The Edited Portfolio should be an edited selection of work that best shows how the candidate met the assessment objectives and attained the marks awarded.

Moderators noted that in many centres the work seen in Component 1 was highly teacher directed. In some centres candidates had been provided with a list of craft makers and designers to research and few of the candidates went beyond the list. This resulted in the same research sheets appearing in all candidates' portfolios.

Nonetheless, in a few centres moderators were pleased to see that the candidates' portfolios evidenced clear progression, independent research and skill acquisition. In these centres the specification was being delivered in a way that encouraged independent learning across all ability levels.

## Meeting the Assessment Objectives within the Edited Portfolio

**AO1** (Demonstrate knowledge and understanding of the properties and characteristics of materials, associated making techniques and processes, and the variety of contexts for professional practice.)

- All centres showed evidence of working with a wide range of materials, techniques and processes. However, some candidates have found the relationship between process and product in a design context, challenging. Contemporary Crafts is a design based course and as such should be 'function driven' to allow for measurement of success in the evaluation.
- A small minority of candidates show clear understanding of contexts for professional practice but many do not. Candidates should be encouraged to research professional practices and designers that are connected to their own body of work, as this will be more relevant and increase their understanding.

**AO2** (Apply skills, knowledge and understanding of materials, techniques and processes in developmental work and outcome.)

- There is evidence that some candidates have experienced difficulty in applying their acquired knowledge and understanding to facilitate the development of a final outcome.
- Moderators noted that too few candidates were producing plans and evaluations. These are important aspects of the design process and help with learning. Candidates should be encouraged to start with a Design Brief and an accompanying project plan to facilitate a confident review, reflection and evaluation of all making and learning.
- The application of health and safety should also be evidenced and recorded, throughout each task. Photocopied 'teacher sheets' of health and safety rules are not sufficient.

**AO3** (Evidence the ability to resolve learning through developmental work and in the production of a final outcome.)

- This is where the knowledge acquired can be shown in the production of a final outcome and there were many candidates who produced very successful final outcomes.
- The moderators noted that some candidates had no accompanying reflective evaluation or review, which made it difficult to measure progression and development.

## Learning File

The moderators submitted mixed reports on the Learning Files seen this year. Some candidates had produced well-presented, comprehensive Learning Files that evidenced independent thought and research. However, others were still overly reliant on second-hand information supplied by the teacher or directly copied from the Internet.

The Learning file, as stated in the specification, asks that students 'investigate a range of material that is both meaningful and relevant to their chosen discipline areas'. Whilst there is a place for information to be disseminated through teacher authored sheets, there must be an element of independent work to allow for the assessment objectives to be met.

Where the Learning File is integrated into the edited portfolio, it should be clearly marked and distinct from the rest of the work. The moderators found no difficulty in assessing the Learning File when it had been clearly separated but in centres where this distinction was not clear, the moderators had difficulty.

However, the moderators felt that all assessment objectives were being addressed at varying levels, in all centres. It was also pleasing to note that Health and Safety information was present in almost all Learning Files this year.

## **Component 2            Working to a Brief**

When ‘Working to a Brief’ candidates should be able to express their independent interpretation of the brief and in most centres this was highly successful, with some exciting and highly personal work being produced, especially relating to Street Art Café and Biophilic Design.

### **Meeting the Assessment Objectives -Working to a Brief**

**AO1** (Demonstrate knowledge and understanding of the properties and characteristics of materials, associated making techniques and processes, and the variety of contexts for professional practice.)

- Much of the work seen by moderators evidenced personal investigation into each candidate’s chosen brief. There was an excitement and interest shown in the work and this was clear in many centres through colourful pages of research and investigation.

**AO2** (Apply skills, knowledge and understanding of materials, techniques and processes in developmental work and outcome.)

- Project plans and evaluations were often missing or inadequate.
- In some centres reference to the application of Health and Safety was also minimal or absent. These should be integrated throughout the planning and evaluation. Photocopied sheets are not sufficient for higher marks.
- It was clear that some candidates did not fully understand the purpose of their research. Teachers should be encouraged to question function, aesthetics, safety and impact on the environment when evaluating their findings.

**AO3** (Evidence the ability to resolve learning through developmental work and in the production of a final outcome.)

- The moderators reported on many exciting, well-made, interesting, final outcomes. These included textile wall hangings, signs in various media, lights, wallpaper and furniture. It is always pleasing to see how a young person can respond in the examination when given the right support and opportunity.
- In some centres moderators viewed pieces that were unfinished. Teachers should note that the final outcome is to be completed within 10 hours not started and finished during that time. Good use of this allocated time can ensure that each candidate can maximize their efforts and produce a finished final outcome.
- Final evaluations ranged from effusive, with an excellent quality of written communication to very basic. Overall the standard of written evaluation seen by moderators was improved from last year.

The Agreement Trial is planned for the Autumn Term and will facilitate discussion of common issues concerning GCSE Contemporary Crafts. Attendance at Agreement Trials is essential for those teaching this qualification as it can increase confidence in assessment. It is also a good place to talk about classroom practice and lesson plans.

## Contact details

The following information provides contact details for key staff members:

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