

CCEA GCSE - Art and Design  
Summer Series 2016

## Chief Examiner's Report

art and  
design



## Foreword

This booklet outlines the performance of candidates in all aspects of CCEA's General Certificate of Secondary Education (GCSE) in Art and Design for this 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](http://www.ccea.org.uk).



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# GCSE ART AND DESIGN

## Chief Examiner's Report

CCEA and the Art and Design Team thank all centres for their co-operation and hospitality throughout the moderation period. The preparation and effort made by all centres ensured that the 2016 Examination was highly successful. The teaching and learning experiences, delivered in centres, has once again underpinned the success of candidates. Candidates, at all levels, developed their artistic skills, explored personal ideas and developed their creative thinking. Most candidates' work was generally well supported through the use of personal source materials and relevant contextual referencing. Centres encouraged candidates to use a range of 2 and 3 dimensional media, materials and processes, techniques and technologies within Unit 1. This experience allowed candidates to broaden and develop their expertise and confidence in the subject area.

### Assessment Objectives

Centres should ensure that all candidates respond to the four assessment objectives holistically. Students are required to evidence all four assessment objectives in both Unit 1 and Unit 2. By applying the terms “develop”, “refine”, “record” and “present”, students show a better understanding of the integration of the assessment objectives. Given the equal weighting of marks applied to each of the four assessment objectives this approach will also maximise achievable marks for work presented by candidates.

**AO1      Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and cultural understanding**

In both units of work the majority of candidates presented work which explored their intentions and initial ideas with varying degrees of success. The use of meaningful contextual referencing to support their ideas ranged from excellent to superficial. At the higher levels of achievement a wide range of primary source materials was effectively presented by candidates. This work included sketches, direct observational studies and original photographic imagery as well as written comments. On the whole candidates used contextual references to inform, support and develop personal ideas. Candidates who addressed this assessment objective in a limited and narrowly focused manner disadvantaged the subsequent development of their work.

**AO2      Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes**

The majority of candidates produced work which explored, refined and broadened their ideas. The use of a wide range of media, materials and processes was evident in centres. This approach allowed candidates to develop personal abilities and diversity in both Examination Units. Candidates who did not fully address this assessment objective produced work which was often repetitive in the range of media, techniques and processes selected.

**AO3      Record ideas, observations and insights relevant to their intentions in visual and/or other forms**

The most successful candidates recorded ideas from primary source materials. The use of Photography and ICT continued to be used by many candidates to explore and develop their ideas. The manipulation of photographic imagery showed excellent skills by many candidates. It also stimulated further creative elements

within their work. Many candidates used direct observational studies which supported their intentions in both Units of Work. This approach leads to very personal and cohesively developed Units of Work. Secondary source materials continue to be used by candidates often limiting the development of personal skills, artistic abilities and creativity in their work.

#### **AO4 Present a personal, informed and meaningful response demonstrating analytical and critical written, oral or other elements**

Some candidates presented good to outstanding work in both units. This work was successfully planned, reviewed and developed leading to strong personal and creative responses. This was very evident in Unit 2. The work of other candidates was not as cohesive. It was often repetitive and superficial rather than being informed and interconnected in development. Many candidates made written comments about the development of their ideas and successful aspects of their work, including artistic influences. Written comments can help candidates explain and clarify their intentions at various stages of their work. Candidates should be encouraged to record comments throughout the development of their work if they add coherence.

### **Displays of Work**

Centre displays of candidate work were of a good to excellent standard. Centres used display areas as well as folders to present units of work. Additional labelling used in many centres enhanced the moderation process. If display space is limited in centres, the work of individual candidates should be clearly labelled and laid out coherently.

### **Agreement Trials**

It is strongly recommended that teachers should attend Agreement Trials for this subject. These are held in the Autumn Term. A range of units of work at all mark ranges are exhibited. These events allow teachers to develop an understanding of achieved standards in both units of work. Attendance at Agreement Trials will also inform teachers of possible changes to the GCSE Art and Design specification as well as examination information for the current examination series. The continued support by centres in releasing work for standardisation meetings and Agreement Trials is also appreciated.

### **True Colours**

The True Colours Exhibition is annually hosted by CCEA in a prestigious venue. This exhibition displays the most outstanding work produced by candidates in both units of the previous year's examination. It is an acknowledgement of the quality of teaching and learning within the subject. Everyone is encouraged to visit and enjoy the exciting range of work exhibited in this excellent exhibition.

## **Assessment Unit 1                      The Core Portfolio (Controlled Assessment)**

Unit 1 is a compulsory portfolio of work. Centres use different approaches for the completion of Unit 1. Popular approaches were thematic based work and/or skills based courses. These approaches allowed candidates to develop their artistic ability and mature personal development and thinking. Various levels of achievement were viewed within Unit 1 portfolios in the 2016 moderation. The more successful candidates produced work which addressed all assessment objectives comprehensively. Other candidates' portfolios contained work which was fragmented,

lacked progression and did not address all assessment objectives cohesively. Portfolio work must allow candidates to address all assessment objectives.

## Assessment Unit 2 Working to a Stimulus

The theme ‘Viewpoints’ proved to be extremely popular and engaging for candidates. The theme offered accessibility to all candidates. The work produced by many candidates often reached a high level of achievement in many centres. The theme encouraged candidates to work directly from first hand sources. Work included personal sketches and photographic imagery supported by other source materials. Candidate work showed an interesting range of ideas. Candidate work often focused on personal viewpoints. Ideas based on natural and urban environments, unusual perspectives, altered and manipulated imagery, human form and objects were also popular choices. A number of candidates developed their work on views about social issues. This work included the themes of poverty, addiction and political and environmental concerns. Candidate work was often mature, sensitive, perceptive and insightful.

Many candidates developed ideas which were highly personal, thoughtful, exciting and original and produced units of work which were of an excellent standard. In general the work produced for Unit 2 in many centres was 2 dimensional Fine Art based. Candidates chose a variety of media to develop their work. The use of Graphic Media, Mixed Media and ICT were popular choices for work produced by many candidates. There was also evidence of candidates choosing to work in 3 dimensional materials. The most popular 3 dimensional materials used in centres were ceramics, sculptural materials and textile work. Once again Design responses were a less popular choice for candidates. This has been a continuing trend within this Specification.

## Principal Moderator’s Report

On behalf of CCEA and the GCSE moderation team, I would like to express our appreciation and gratitude to the Principal and the Art department of St Mary’s High School, Downpatrick, for agreeing to facilitate the needs of the Art and Design moderation team in preparation for the moderation period in the Summer 2016 series.

### Administration at centres

Moderators’ reported that paperwork in the vast majority of centres was completed correctly and accurately which aided the moderation process. Using the checklist for teachers from the ‘Instruction to teacher’s booklet’ is recommended as an easy to follow guide. While all centres endeavour to complete paperwork accurately, there were a number of errors noted, namely mathematical computational errors on Candidate Record Sheets and in the transcription of marks from these sheets to the TAC 1 forms. It is always recommended to have a colleague double check all paperwork.

### Display of Candidates’ work

While maps showing the location of candidate work is necessary and helps the moderation run smoothly, several maps showing work in three or four rooms slows the process down considerably.

In order to view candidate work, displays should be well lit with sufficient space available for the moderator to access the work. When work is not clearly labelled or clearly identifiable, this often slows the moderation process and can cause considerable delays.

One moderator recorded that the Head of department provided her with a torch to enable her to view the work.

It is a requirement by the rules that govern CCEA examinations that the area used for the moderation is both secure and private. It is unacceptable to have anyone enter or disrupt the moderation process. Corridors and sectioned off areas of art rooms are not deemed suitable, private or acceptable.

## Quality of Centre marking

CCEA would encourage all teachers to mark accurately and recognise that deliberate marking to the edge of the acceptable range can have serious consequences. The risk in marking to the edge of the acceptable range jeopardises the overall grades awarded to candidates in the entire centre. The pattern of over-marking seen in this series is mainly evident around the C/D boundaries and A/B boundaries. Quite often moderators noted that there were several candidates on exactly the same mark at the boundary, and to the very edge of the acceptable range. There was also strong evidence of under-marking at the lower mark range in the E/F boundaries. It is equally important to use all levels of the matrix and take the same care and consideration when marking the work of these candidates so that they are justly rewarded for their skills and abilities.

## Addressing the Assessment Objectives

While the vast majority of candidates addressed all four assessment objectives, moderators' noted weaknesses in addressing the requirements in assessment objectives two and four.

Ideally centres should encourage candidates to address all four assessment objectives equally as this maximises the potential to gain equal weighting of marks across all four assessment objectives.

Many centres are still encouraging and endorsing coursework and examination work from second hand sources when first hand sources are readily available. First hand recording and experiences are always to be recommended in providing candidates with fresh inspiration and opportunities to develop their work in unique and original ways. When first hand direct observational recording is encouraged and candidates have the opportunity to view real works of art and experience workshops with practitioners, the work produced is often fresh and the development of ideas and the element of risk taking are greater. Outcomes are generally more original, individual and exciting. It has to be noted that an increasing number of centres are using a formulaic approach in the delivery of the specification which in many but not all cases, does not allow for individual interpretation or development by the candidate and in turn work produced by candidates is very similar across the assessment objectives. This approach can lead to a lack of individual and personal input and the outcomes can lack creativity and originality.

**AO1** Where candidates researched the work of several artists rather than looking at the work of one artist or one piece of artwork, there was more success in the development of ideas. Moderators noted that contextual links could be explored further to enhance the development of ideas. Candidates should be encouraged to carry out more in-depth analysis of 'the work of others', which would assist in their creative journey and help promote a deeper understanding of the history and appreciation of Art and Design including a better use and understanding of artistic vocabulary.

- AO2** Some centres held mini workshops with all candidates producing exactly the same pieces of experimental work, often bearing no relationship or connection whatsoever to the development of the candidate's own theme. The information and experience gained from any workshops should be used in a meaningful way to support, aid, inform or develop the candidate's work. Experimentation with media, techniques and processes should not be seen as a separate or 'tick' box exercise. In many cases there was a lack of personal connection to the candidate's theme. It can be difficult to refine your ideas if you only have one. Many moderators noted that in many cases, experimental work could have been further developed.
- AO3** Candidates should be encouraged to work from first hand sources where possible. Creativity can be stifled by relying entirely on second hand sources. The more opportunities given to candidates resulted in richer and more diverse responses. Recording in many centres was often restricted to pencil and paint and solely relied on fine drawing and painting skills. While this is an excellent foundation the work produced was safe, accurate, and predictable, but lacked any element of creativity or risk taking.
- AO4** Many outcomes produced were predictable and lacked any sense of challenge to the candidate. At times there was evidence of some exciting development of ideas and experimentation in the coursework, but these ideas were often abandoned in the presentation of the final outcome. In many cases the intentions of the candidate were not realised in the final outcome. Candidates should be encouraged to embrace and face challenges that present themselves throughout the development of their work.

## Range of Media, Techniques and Processes

All centres encouraged candidates to work in at least two disciplines. The more successful centres encouraged their candidates to record and experiment in a wide and diverse range of media, techniques and processes, particularly when addressing assessment objective one and assessment objective three. An increasing use of digital media including Photoshop and other computer-aided programmes was noted. Many candidates showed an interest in special effects make-up as an area to explore. These experiments provided opportunities to develop creative responses which proved to be highly engaging for candidates.

Recycling and upcycling of materials and garments is also on the increase particularly with many schools showing work that had also been entered for the 'Junk Kouture' fashion competition. Quite often these fashion outcomes were produced from a collaborative response by three or more candidates.

Felt making, silk painting, batik, printing and ceramics were still very popular among candidates. There is however an emerging trend for ceramics pieces to be coloured with acrylic paint and then finished with varnish instead of being glazed.

## Assessment Unit 2 Working to a Stimulus

This year's stimulus paper 'Viewpoints' was well received by all centres and by boys and girls alike. All candidates responded positively and with a sense of purpose. The work seen by moderators was highly individual to the candidate and allowed candidates to bring their own personality and real life experiences to their work. Many candidates managed to produce imaginative and creative responses to the theme with outcomes in both 2D and 3D in both Fine Art and Design. It was exciting to see such unusual interpretations and many fresh exciting outcomes.

It was evident that the majority of candidates showed significant progress in all assessment objectives from work done in Unit 1. Candidates were able to use new skills and knowledge gained from experimentation done in Unit 1 to help improve the quality of their work and to better develop their ideas in Unit 2. It was encouraging to see large scale work undertaken within the time allowed for the final outcomes.

## Contact details

The following information provides contact details for key staff members:

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