

# Moderators' Report/ Principal Moderator Feedback

June 2011

International GCSE  
Fine Art (4FA0), Graphic Design  
(4GC0), Photography (4PY0),  
Textiles (4TE0).

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For further information, please call our GCE line on 0844 576 0025, our GCSE team on 0844 576 0027, or visit our website at [www.edexcel.com](http://www.edexcel.com).

If you have any subject specific questions about the content of this Moderators' Report that require the help of a subject specialist, you may find our **Ask The Expert** email service helpful.

Ask The Expert can be accessed online at the following link:  
<http://www.edexcel.com/Aboutus/contact-us/>

Alternatively, you can contact our Art and Design Subject Advisor directly by sending an email on [Art&DesignSubjectAdvisor@edexcelexperts.co.uk](mailto:Art&DesignSubjectAdvisor@edexcelexperts.co.uk) You can also telephone 0844 576 0027 to speak to a member of our subject advisor team.

(If you are calling from outside the UK please dial + 44 1204 770 696 and state that you would like to speak to the Art & Design subject specialist).

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## 1. Introduction

Entries for this year's new **International GCSE** specification came from many parts of the world including Bermuda, China, Cyprus, Denmark, Egypt, Greece, India, Kenya, Sri-Lanka, Spain, Turkey, United Arab Emirates, United Kingdom and the United States of America. It is pleasing to note that we had a considerable number of new countries submitting work for the first time this year they included Germany, Luxembourg, Bangladesh, Kuwait, Pakistan, Singapore, Trinidad and Tobago, Saudi Arabia, Malaysia and Oman. All entries for the examination showed the rich cultural diversity of the various countries making submissions.

The new International GCSE specification aims to provide all centres with the framework to develop and devise courses for Art and Design across all four endorsements:

- Fine Art
- Graphic Design
- Photography
- Textiles

The new specification is 100% examination externally set and marked. Centres can enter students for more than one endorsement in any one examination session. Fine art continues to be the most popular endorsement chosen by centres followed by graphic design, photography and textiles. A key feature of the new specification is it allows teachers the freedom to approach the assessment objectives in the way which best suits them and their students.

## 2. Edexcel website support

A document which all centres will find useful and should be familiar with is the '**Centre guidance document**'. It can be found on the Edexcel website at the following link:

<http://www.edexcel.com/quals/igcse/igcse09/art/Pages/default.aspx>

Centres new to the qualification will find this document particularly useful. It covers;

- Key events and deadlines
- Entry information
- Endorsed titles
- Assessment summary
- Summary of scheme of assessment
- External examination and preparatory studies
- The practical examination
- Private candidates
- After the examination
- Instructions for the dispatch of work
- Special consideration
- Malpractice

- Grade awarding
- Enquiries about results

If you have a question about the new INTERNATIONAL GCSE Art and Design specification '**Ask the Expert**' is a resource you may decide to use. Information about this resource can be found on the Edexcel website under information for teachers

Exemplar materials for the new INTERNATIONAL GCSE can be seen and download from the Edexcel International Art teacher's community forum website:

[http://community.edexcel.com/art\\_and\\_design/m/artInternational\\_GCSE/default.aspx](http://community.edexcel.com/art_and_design/m/artInternational_GCSE/default.aspx)

Currently the exemplar materials are for the fine art endorsement only. This is a resource for existing centres, those new to the qualification or those who are considering delivering it in their centres. The exemplar materials show examples of candidates work ranging from exceptional to weak with comments by the chief examiner and with written comments by the students taken from their research.

A programme of professional development and training courses, covering various aspects of the new specification and examination can also be found on the website. Training courses already planned for this year will take place in Kenya, Dubai and Bangladesh.

### 3. Endorsements

Within the four endorsements offered the majority of centres have a very clear understanding of the requirements laid down in the specification content. It was refreshing this year to see such a variety of work across all the endorsements offered. There has been a particular improvement in the depth of study in the textiles, graphic design and photography endorsements. There are still however a very small number of centres who entered candidates for the various endorsements who had limited understanding of the requirements of the specification in the context of the endorsements. It is vital that centres have a clear knowledge of the endorsement content being taught to candidates when planning and structuring courses.

### 4. The Assessment Objectives.

The assessment objectives should be seen as inter-related activities not stand alone components. Unfortunately there are some centres that still approach the assessment objectives in chronological order. When structuring courses and in the preparatory six week period for the examination, this should be borne in mind. However centres structure their courses they should ensure that the chosen themes or genres are sufficiently flexible to allow candidates to make a personal and informed response. This in turn allows candidates to pursue their own creative journey of discovery.

It was disappointing to see a number of candidates, with signs of creative potential, at the lower end of the mark range, because they had failed to submit evidence for a particular assessment objective.

**AO1:** Record observations, experiences and ideas which are appropriate to intentions.

**AO2:** Analyse and evaluate images, objects and artefacts, making informed connections with the work of others.

**AO3:** Develop and explore ideas, using a variety of media and processes that are appropriate to intentions.

**AO4:** Review and refine ideas, modifying work as it progresses, before presenting a coherent personal response.

## 5. Assessment overview

- Examination piece (maximum size A2) with six weeks preparatory time and 10 hours examination time
- Up to three sheets of preparatory studies (maximum size A2 sheet) carried out during the six- week preparatory period
- 100 marks are available for this assessment

## 6. Reviewing, refining and modifying research for the practical examination.

With the help of the centre it is important that candidates review, refine and modify their submission for presentation. Choosing the work which best illustrates their ability at covering all four assessment objectives.

Below are strengths and weaknesses which illustrate this area of the examination in the May 2011 submissions. It is hoped these points will help centres improve the overall standard of their candidates ability to review, refine and modify ideas as they progresses.

### **Strengths**

- Appropriate and ongoing annotation.
- Recording using an exciting range of media.
- Work which reflects an understanding of the purpose of visual research.
- Appropriate contextual links in the visual form or including short written analysis.
- Sequential development of ideas using appropriate materials.
- Taking photographs of work in progress.
- Evidence of an understanding of the formal elements.
- Experimenting with media.
- Primary source images.
- Good use of materials and high standards of skill.

### **Weaknesses**

Some centres presented research where there was too much emphasis on writing.

- They produced unedited 'downloads' from the internet.
- There was an over-reliance on secondary images.
- Research was superficial, incomplete or disorganised.
- Copying with no purpose.
- No sequential journey.
- Little visual analysis.
- Research where the intentions were not clear.
- One or more of the AO's not covered.
- Little understanding of the requirements of the specification.

By improving the quality of research it is hoped that candidate's final personal response will be ambitious and imaginative.

## **7. Practical examination and preparatory studies**

Those candidates who performed to their best were generally from centres that had provided a well structured beginning to the examination. Good time management during the six week research period can also help candidates in their planning. It was clear however that some centres had given very little support to candidates in helping them 'un-pick' the exam paper.

Centres are reminded that the candidate response to the examination should be supported by a taught six week period prior to the ten hour examination. Centre's should download and print the paper as soon as it is posted on the Edexcel website (1<sup>st</sup> February) to enable them to prepare teaching and learning resources to support their candidates in the six week period.

## 8. The six week preparatory period

The six week preparatory period prior to the exam is a taught period where art staff can help and advise students about their work. It is helpful if as work progresses students can then choose their best idea collecting more reference material to help in their exam. Examiners noted that interpretation of the theme shadow/shade was sometimes direct and highly effective. This was due to early intervention by the centre to provide candidates with a secure base from which to work. Where centres used the preparatory sheets as part of the journey and related them to the personal outcomes they achieved high levels of success.

Unfortunately this year a number of centres new to the qualification misunderstood the nature of preparatory work and submitted three sheets of finished final outcomes on the preparatory sheets. The final outcome was then a repeat of one of the images in the research. Examiners were very impressed by the quality and standard of this work. However marks had to be significantly reduced because these submissions did not fulfil the requirements of the specification. These centres need to check through the requirements of the specification for guidance on work to be submitted for the examination and if possible attend training events.

Where centres achieved very high marks, this was the result of a highly focused and dedicated approach to supporting candidates.

In some centres there was a distinct lack of evidence for AO2 or the research was superficial this then had an impact on the resulting achievements of the candidates. Examiners commented that some centres entering candidates for the graphics and textile endorsements failed to show evidence for AO2 resulting in these candidates losing marks. In contrast the majority of centres had a clear understanding of the assessment objectives producing very personal and individual work.

It was pleasing to note that many centres gave candidates the opportunity to use a wide range of materials using a variety of processes.

Within the research presented for assessment it was noted by examiners there was an excess of secondary images used by a number of candidates. Too much copying and repetitive work can waste vital space on the research sheets. It is important that centres balance the level of primary and secondary sources used by candidates.

First hand photography was effectively used by a number of candidates. Imaginative role play situations were created and recorded to support final outcomes. Elongated shadow was imaginatively developed using photography. A number of candidates also used photography when planning and setting up still life groups and in recording the process of three dimensional works.



# 9. Fine art endorsement submission. Shadow/Shade.

## Preparatory study sheets one and two.



## 10. Ten hour examination

Good use of materials and high standards of skill were evident in a large number of submissions. In centres where candidates received very low marks it was clear that teaching in these centres had not addressed the AO's and the basic concept of the specification. Thus candidates had little or no understanding of what was required.

The lack of access to a wide range of materials in no way disadvantaged some candidates' submissions.

A number of candidates produced their final outcome in their supporting studies. In many cases the second repeat was less vibrant than the original first study produced on the research sheet. Developing ideas remains difficult for a number of candidates. For some candidates the final outcome bore no relationship to the initial research.

There was varied use of annotation; it was effectively used by many candidates where it was used to inform and develop thinking rather than being mainly descriptive. An effective visual vocabulary was established by higher mark range candidates. A number of weaker candidates wasted space on the preparatory studies sheets with 'space filling'; teacher intervention could have avoided this practice.

A number of centres did not cover AO2 and therefore lost a significant amount of marks. Examiners noted that a number of candidates had a sporadic lack of evidence to support AO2.

Final responses to AO4 helped support and strengthen the other AO's. This occurred particularly in the photography endorsement. Careful selection of work is needed by candidates who must make full use of the time available to them. They must avoid including work which does not inform the final outcome or which is irrelevant to the theme. There were a significant number of centres this year that had excellent outcomes in AO4.

Examiners noted the theme for this year's examination of shadow/shade had been very well received by centres and candidates. The starting points of dappled shadow, cast shadow, elongated shadow, shadow from artificial light and overshadow were particularly popular and well developed.

Examiners commented that candidates produced individual, personal and creative responses to the theme. Candidates produced final outcomes which were sustained and focussed. Figurative and still life work were very popular interpretations of the theme. Artists such as Edward Hopper, David Hockney Claude Monet and Giorgio Di Chirico proved to be very popular artists to study. The art of shadow puppets also proved to be an interesting starting point for development.

The theme is a starting point and candidates may work from any of the starting points suggested by the theme or they may develop a relevant starting point of their own on the theme of shadow/shade.

In general it was a pleasure and privilege to see the quality of work produced by candidates for their examination. It was clear that the quality of teaching and learning in some centres was outstanding. These centres are to be commended for their enthusiasm, imagination and endeavour to provide candidates with the platform to give their best in the examination

#### 11. Timed Examination final outcome. Fine art endorsement: Shadow/shade



#### 12. Submitting preparatory studies and ten hour examination for external assessment

The format for submitting work for the examination is made clear in the specification and examination paper. Further guidance can also be seen in the 'Centre guidance document' highlighted earlier in this report. Unfortunately this year we have seen the return of centres overlapping work on research sheets or including work on both sides of research sheets. We have also had some centres sending in A1 size canvases. If the final piece, is fragile, bulky or larger than A2 in size, the centre must make arrangements to photograph the work.

#### 13. Summary

Good teaching, well structured courses and appropriate resourcing ensure that candidates perform to their full potential in the examination. There was much evidence of this in the May 2011 series. **Disappointingly however there were some centres submitting work who had little understanding of the requirements of the specification.** To move

forward these centres must become much more familiar with the new INTERNATIONAL GCSE specification. They may also wish to take advantage of the various Professional Development and Training opportunities being offered in 2011-12 information for these events can be found on the Edexcel website.

#### 14. Centres wishing to move their candidates forward and improve their performance must address the following issues.

- Centres must develop a course structure underpinned by the assessment objectives in preparation for the examination.
- A clear understanding of the specification content for the endorsements.
- Good teaching and learning stem from an emphasis on recording visually from first hand experience.
- With the help of the centre it is important that candidates review and refine their submission for presentation choosing the work which best illustrates their ability at covering all assessment objectives.

#### 15. Statistics and grade boundaries

The grading, awarding and certification of this qualification follows the processes outlined in the current GCSE/GCE Code of Practice, which is published by the Qualifications and Curriculum Authority (QCA). The INTERNATIONAL GCSE qualifications will be graded and certificated on an eight-grade scale from A\* to G.

Students whose level of achievement is below the minimum standard for Grade G will receive an unclassified U. Where unclassified is received it will not be recorded on the certificate.

The first certification opportunity for the Edexcel INTERNATIONAL GCSE in Art and Design will be 2011.

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.

Grade boundaries for this, and all other papers, can be found on the website on this link: <http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

Grade boundaries apply to all of the endorsements (4FA0, 4GD0, 4PY0, 4TE0).

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