



GCE AS EXAMINERS' REPORTS

**ART AND DESIGN
AS**

SUMMER 2017

Grade boundary information for this subject is available on the WJEC public website at:
<https://www.wjecservices.co.uk/MarkToUMS/default.aspx?!=en>

Annual Statistical Report

The annual Statistical Report (issued in the second half of the Autumn Term) gives overall outcomes of all examinations administered by WJEC.

Component	Page
Introduction	1
The Changing Structure of Courses	1
Evidence of Drawing and the Forms of Drawing Taken	2
Use of Learner Statements	3
Generous Centre Marking and Higher Expectations	3
Strengths, Shortcomings and Suggestions for Improving Achievement	4

EDUQAS
GCE AS ART AND DESIGN
Summer 2017

Introduction

On the whole, our moderator teams reported that the overall standard of AS submissions had been maintained in comparison to last year. However, the accuracy of centre assessment was variable and marking was often unrealistically generous; inflated marking has consequently slightly raised grade boundaries across all titles, although the percentage of higher grades awarded was in line with 2016 figures.

The changing structure of courses

Most centres seem more secure in their delivery of the specification and have successfully built upon experiences gained during its first year. Those who are delivering AS level as a standalone qualification have fully embraced the time made available to develop foundation skills, with many centres delivering the course through an initial foundation programme that was followed by the development of sustained, individually selected themes or issues. This approach has encouraged more personal responses where candidates have taken greater ownership of their work as they explored a wide range of processes.

Centres are more aware of the need to effectively plan the allocation of time within their overall course structure, using it as an opportunity to consolidate and extend skills as well as to develop new ones. However, some centres restricted candidates' responses by extending the foundation phase of their courses and limiting the time needed for candidates to adequately develop a personal approach.

The following provides a summary of the range of ways the course was organised in centres, as reported by moderators:

- A foundation period that ranged from the first half term to the whole autumn term. This was tackled in a variety of ways through skills sketchbooks, observational drawing, exploration of various media, workshops, gallery and resource collection visits etc.
- Structured skill building work based on personal themes, introduced before candidates embarked upon the production of a final major project.
- Dividing the unit/component into two distinct parts, with a general foundation project (not linked to a theme) followed by a personal theme.
- Developing a variety of overarching starting points in order to encourage individual responses.
- Allowing candidates to further explore a set of skills that they preferred from foundation workshops.

- Relating skills to titles that were consequently refined and developed towards final making. Some centres had organized drawing workshops at the start of the course to increase confidence and which fed into personal themed work.
- Using demonstrations by external practitioners as a starting point for further exploration of relevant techniques.
- Visits to museums and galleries that enhanced contextual understanding and had a direct influence on themes that had been studied.
- Introducing internally set assignments as a means of facilitating more resolved final outcomes and as a means of focusing and refining candidates' development of final responses to their chosen lines of enquiry.

Evidence of drawing and the forms of drawing taken

Drawing certainly seems to have been emphasized by the majority of centres and has had a positive effect on the quality of submissions. This was evidenced in many formats through the use of a wide variety of media and techniques as candidates drew for different purposes in order to observe and explore ideas.

Primary research material, particularly the use of the local environment, had a positive impact on candidates' skills and confidence. Many submissions used photography as starting points, although some based their drawing on the resulting images rather than exploring and utilising easily accessible resources.

Stronger submissions emerged where drawing served a purpose; many candidates explored ideas, such as with thumbnail sketches that were developed into more refined drawings as units of work progressed.

Photography submissions were enhanced when accompanied by relevant plans, diagrams and storyboards that presented more depth and understanding of concepts that were being explored. However, drawing was sometimes used thinly and was deemed to be irrelevant or scarcely utilised by candidates as they developed their personal lines of enquiry.

Fig 1: Example of developmental drawing – 3D



Use of Learner Statements

Learner Statements have contributed significantly to the improved structure and focus of submissions in many centres. The framework has provided a format that most candidates can relate to and make effective use of in initiating ideas and planning forward development of their enquiries and investigations.

Teachers and moderators have also gained from this improvement; teachers have benefited inasmuch as candidates have made their intentions specific and thus teachers have been able to direct individuals towards more challenging possibilities, whilst moderators have been able to more quickly and clearly assimilate candidates' objectives and place assessments of their work in an informed context.

Increasing numbers of candidates are using the Learner Statement as an ongoing planning log and examples are included that illustrate the way in which they are completed incrementally as they begin their course of study, part of the way through and at the conclusion of it, showing progression of ideas and application.

LEARNER STATEMENT	
COMPLETION OF THIS FORM IS COMPULSORY	
Complete and submit the learner statement with your work as it will be referred to when it is assessed.	
To place your submission in a suitable context, use the template below:	
Explain the MAIN IDEA(S) for the development of your responses	
For my personal creative enquiry I decided to start with an artist called Suzie Mackenzie who creates collagraph prints of landscapes, seascapes and animals. I was particularly inspired by the seascapes as I have always been keen to feature this type of subject in my artwork. My main idea was to create collagraph plate using a mixture of cutting into mount board and different papers and other elements to help create texture and depth. However after creating some ideas this project I realised that I was struggling with the technique and I wasn't able to portray my ideas well with the skill. My new idea for the project is to start with a new artist named Carol Nelson. Similar to Suzie Mackenzie her artwork focuses on landscapes, mainly trees in woods or forests. Her work is mixed media and uses layers of papers, paint, string and lots of other variables to add the depth and to help show the background and foreground of the landscape. My main ideas of the project will be creating different variations of landscapes not only using forest and woods as	

Fig. 2: Example. of Learner Statement

Generous centre marking and higher expectations

Generally, centres are becoming familiar with the new standards and are beginning to mark more accurately. Unfortunately, there are still some which would seem to be judging against the ART1 and ART2 standards of previous years. As was noted last year, the extra 12 weeks to complete coursework clearly resulted in more comprehensive submissions of a better standard than would otherwise be achieved. It was suggested that the overall standard of achievement should be at least 10% better than that of ART1 or ART2 in previous years but in actual fact was nearer 17% better as a consequence of the extra time given.

Some centres failed again to take account of the significant differences in time allowance and awarded unrealistically high marks. This has resulted in many centres having their marks adjusted downwards in order to align them with nationally agreed standards. Centres should take full account of the marks awarded this year and adjust the standards they apply for assessing the Personal Creative Enquiry.

Strengths

- Visits to local museums and gardens enriched candidates' resources and provided opportunities to create primary sketches, photographs and collect material that provided a strong focus for foundation stages or personal lines of enquiry.
- Foundation workshops fostered confident and informed decision-making that enabled many learners to identify individual areas of strength and a coherent range of essential, specialist knowledge and skills.
- Stronger submissions identified a suitable variety of contextual references and primary sources which were clearly linked to their personal interpretations of selected internal assignments.
- An engagement with creative making that utilised a range of resources, materials, processes and techniques, with stronger candidates presenting more imaginative, sensitive and skilful outcomes.
- Good breadth and depth of development where units were more coherent and assessment objectives covered equally.
- Reflective recording was effective when annotation demonstrated more critical skill and informed the creative process rather than serving as a commentary.
- Candidates competently gathered, selected and organised relevant information that was appropriate to outcomes. They explored primary sources in a very significant way at the start of their submissions.
- Astute use and application of digital technologies such as GoPro (*Fig. 3*) in collecting primary research that was further developed through other media to a high standard.
- Outcomes reflected a diverse range of personal interests and beliefs that were informed and developed as a result of strong contextual understanding. One successful candidate produced a study of politically motivated performance art, responding to the question *How does art change the world?* As well as making gallery visits, the candidate drew upon review articles in the Guardian newspaper and Grayson Perry's novel *'Playing to the Gallery'*.

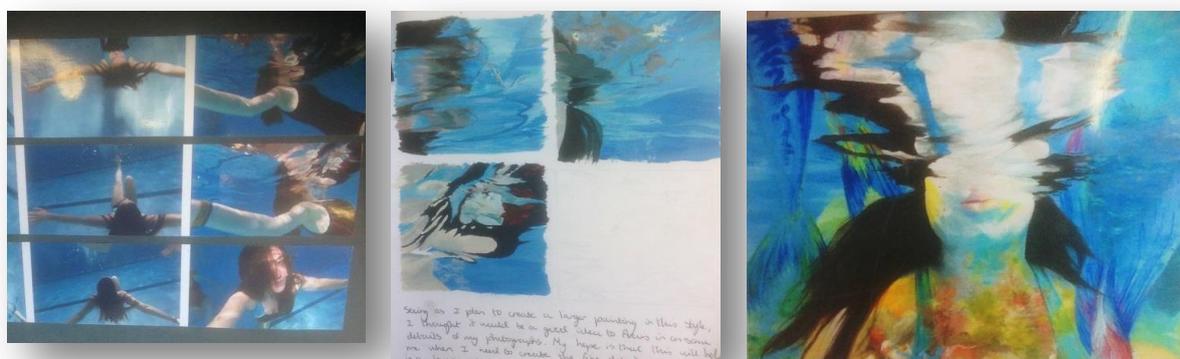


Fig 3: Collecting primary research

Shortcomings

- Practical work was limited by too much emphasis being placed on written elements. This led to disjointed and unbalanced submissions that did not cover assessment objectives equally.
- Writing was often descriptive rather than analytical, with a lack of ongoing reflective comments as units progressed.
- Little or no critical evaluation of the methods and approaches of others was presented when communicating findings.
- Lack of sustained development of ideas that stemmed from insufficient use of contextual sources.
- A prescriptive approach restricted candidates as they explored personal themes and processes and cultivated a situation where less emphasis was placed upon learners initiating and sustaining personal lines of enquiry.
- Poor time management resulted in insufficient time being available to resolve outcomes; many candidates spent more time on skills-based workshops to the detriment of developing personal responses to subject matter and themes.
- Use of primary sources for drawing and photographic evidence was disregarded in favour of secondary sources, many of which were directly copied and served little purpose in the generation of ideas.
- Experimentation and good developmental work were not always reflected in final outcomes, with more promising or creative opportunities overlooked in place of safer or familiar methods.
- In many cases, the execution of final pieces did not reflect the vibrancy or rigour found in sketchbooks or other preparatory studies.
- Planning and development of ideas lacked depth and breadth, leading to limited review and refinement of outcomes as they emerged.
- Units that were poorly organized, lacked logical development and failed to present consistent or clear responses.
- Research was often neglected and unused when formulating ideas and responses to candidates' chosen lines of enquiry.

Suggestions for improving achievement

- To ensure broad and even coverage of assessment objectives, some centres might benefit from referring to the guidance provided within the Indicative content for individual titles.
- Use the Learner Statement as a means of demonstrating context, process and reflection.

- Establish more effective time planning where candidates are less teacher-led and enabled to take ownership of themes. This would help sustain a higher level of engagement and ensure that candidates have opportunities to enquire in greater depth.
- Provide more thought provoking initial starting points with an overarching theme to promote cohesive development of personal ideas.
- Draw directly from first hand visual sources, not just from photographs, in order to engage candidates directly with subject matter and raise confidence in skills and media used.
- Ensure more critical analysis of sources as opposed to simply describing their appearance to enable candidates to develop a more personal approach to chosen lines of enquiry.
- Develop a wider breadth of practical enquiry; generating more compositional ideas; this could have enhanced a number of submissions.
- Encourage more rigorous development of ideas where a broader range of ideas and possibilities are considered. This would ensure more equal coverage of assessment objectives and lead to more fully resolved outcomes.
- Review and refine processes in greater depth and make intentions more explicit when annotating contact sheets, designs and ideas.
- Annotate work, including contact sheets, to give evidence of decision making, explaining how and when decisions were made about specific images or stages within submissions and to further explain intentions as illustrated in the screenshot below.
- Be more selective when choosing work for the portfolio in order to maintain coherence and keep standards consistent.

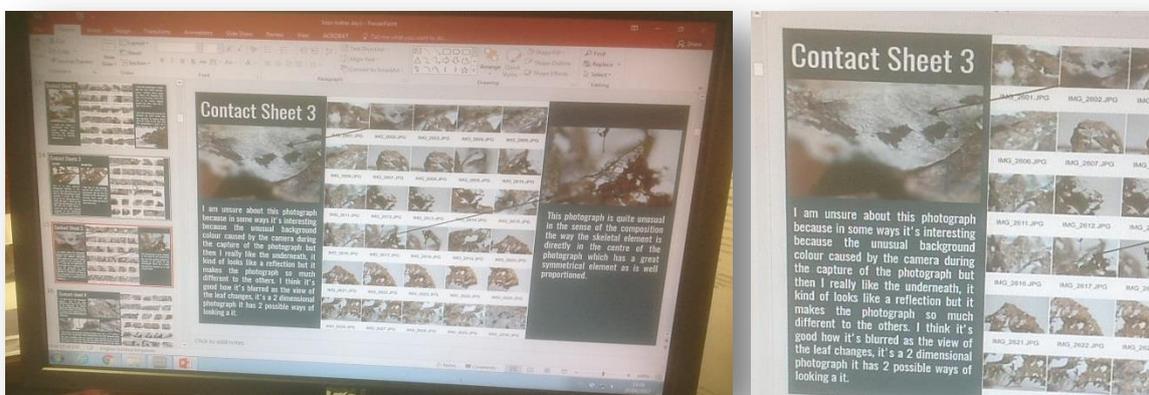


Fig 4: Use of storyboards as part of a digital photography submission



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