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# **GCE AS EXAMINERS' REPORTS**

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**ART AND DESIGN (ALL TITLES)  
AS**

**SUMMER 2019**

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

### **Online Results Analysis**

WJEC provides information to examination centres via the WJEC secure website. This is restricted to centre staff only. Access is granted to centre staff by the Examinations Officer at the centre.

### **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.

## **ART AND DESIGN**

### **GCE AS**

**Summer 2019**

**(ALL TITLES)**

## **PERSONAL CREATIVE ENQUIRY**

### **INTRODUCTION**

The GCE AS specification has been in place since 2015 and is now well established with most teachers, lecturers and centres, most of whom are fully familiar with the requirements of the Specification. An extensive range of materials is available to centres to support and develop the delivery of the qualification and internal assessment procedures. These include teacher guidance documents, Assessment Objective checklists for candidates, Indicative Content, assessment films and an extensive range of benchmarks accompanied by supporting commentaries.

As a result of feedback collated following moderation visits this summer, moderators reported that these resources are used inconsistently. On the whole, benchmarks were used fairly frequently to inform assessment practices. Centres are advised to pay careful consideration to resources offered via [www.edugas.co.uk](http://www.edugas.co.uk) and [www.lightbox.co.uk](http://www.lightbox.co.uk) where marked exemplars, examples of good practice and assessment benchmarks are available as a clear indication of standards. Further resources are added from time to time.

### **CENTRE MARKING AND MODERATION**

The purpose of moderation is to align internal assessment with the standards that are established by a senior team of art and design assessors. This occurs during the standardisation conference immediately before moderators undertake moderation visits to centres. The performance of each moderator is carefully monitored during a thorough assessment exercise and as a result of robust cross-moderation procedures.

There remains a tendency for centres to be generous in their marking, particularly toward the top of their candidate rank order. It is hoped that the improved structure to verbal and written feedback, together with further on-line exemplars with assessment commentaries, will produce more realistic marking within centres.

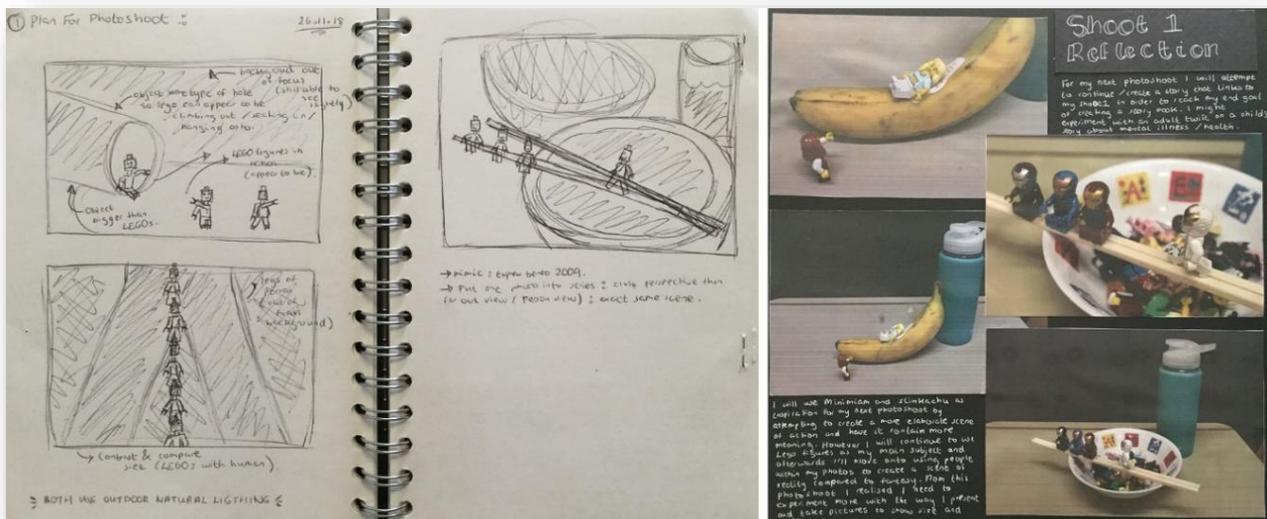
### **DRAWING**

Drawing was, on the whole, a strong element of submissions and integral to visual lines of enquiry. Candidates of all abilities made good efforts to explore drawing creatively and use it as a means to record, observe, plan and make. Foundation activities often encouraged broad experimentation with techniques and media. Drawings were made on paper, in clay, in stitch, in light and many other formats. Evidence of drawing from quality primary sources, including the environment, was also reported by moderators and where this was seen, candidates often developed rich visual investigations.



Drawing used in AS Graphic Communication (from initial drawings to resolved design).

Moderators noted the increased use of drawing within Photography as candidates used this as a tool for developmental planning as well as for extending creative making. Thumbnails and diagrammatic sketches recorded intentions for photographic shoots.



Drawing used in AS Photography to plan for photographic shoots.



## GENERAL ISSUES

On the whole, it was reported that centres are offering the A Level linear qualification in favour of the AS due to the financial pressures of entry fees. Where centres do deliver the AS course, this was largely for candidates who could not undertake a full A Level. On occasion, candidates were taught alongside an A Level cohort and gained parallel experience whilst acquiring similar skills, but in less depth. Where this was not the case, the AS qualification was delivered as a stand-alone course.

Whilst administrative procedures were on the whole, adhered to by centres, moderators reported inconsistent use of GDPR documentation. An over-reliance on secondary sourced visual references and lack of direct engagement with art, craft and design contexts was also noted, which often limited candidates' investigations.

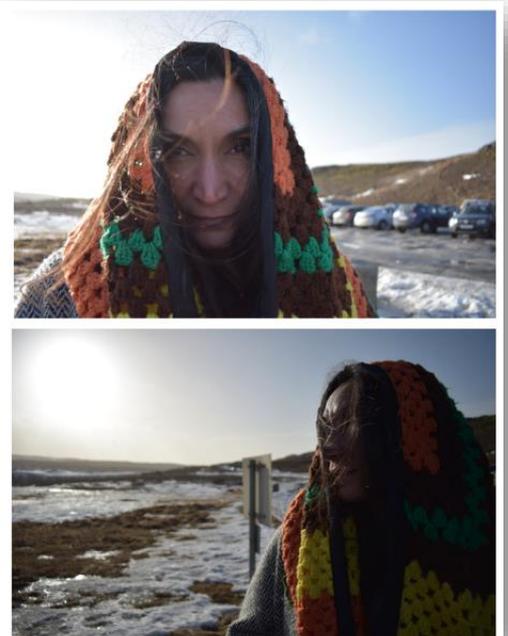
Where direct contact with first hand contextual and visual sources had been arranged by centres and independently by candidates, their understanding of meanings, contexts and purposes were often deeper and as a result, more sophisticated outcomes were seen.

### Visit to the Tate modern

Stephen Shore, *American Surfaces*

American Surfaces is a series of photographs of everyday scenes. Shore took the images during a road trip across the US between 1972 and 1973. Shores snap shot portraits and photographs of urban scenes build a bold portrait of the social and geographical landscape of the US in the 1970's. Shores work helped establish colour photography as fine art.

I really liked these images because they are very natural in that they don't look like they have intruded upon a natural setting. In keeping the realness and natural vibe to the pictures the photographer has managed to capture mood and expression very well.



*Direct engagement with art, craft and design has informed creative making.*

The majority of moderators reported that the overall standard of AS submissions has been maintained from the previous year.

## Strengths

- Candidates explored individual approaches to visual lines of enquiry and initiated and pursued their own creative paths of enquiry. A variety of personally-selected artists, craftspeople and designers were studied and analysed to inform a range of experimental and lively work.
- Engagement with practising artists, craftspeople and designers enhanced submissions, providing first-hand insight to meaning and context of the work of others.
- Educational visits to galleries, museums and other inspirational locations provided first-hand stimuli for drawing, creative making and the development of ideas. These were an effective means of instigating personal involvement and generating original and dynamic responses.
- Learner statements offered insight to intentions and gave clear purpose to investigations. They provided effective means of planning, monitoring, reviewing and refining work as it progressed and at its conclusion.
- Sustained investigations were born out of, and made good use of foundation activities to further extend skills and techniques.
- Various stages of development were documented, demonstrating clear and methodical approaches to lines of enquiry. A range of drawing formats were used to develop ideas, record, observe, plan and resolve meaningful responses.
- Extensive testing of a range of media, processes and techniques was used as an integral part of the creative making process which encouraged candidates to take risks, ask questions and push ideas.
- Meaningful reflective recording, through annotation, generated high-order thinking skills of analysis and evaluation.
- Good quality outcomes were mature, refined and convincingly adapted contextual influences from preparatory studies.

## Shortcomings

- A lack of contextual explorations as lines of enquiry progressed, appearing only at the start of studies and not at mid or the penultimate stages of making.
- A reliance on secondary contextual and visual sources, with little evidence of direct engagement with works of art, craft and design limited the vitality of candidates' creative responses.
- Foundation activities had little connection to visual lines of enquiry, did not seem to initiate or inform starting points and did not allow investigations to suitably develop.
- Insufficient attention given to applying discrimination in selecting the most promising possibilities and refining these in the journey towards achieving successful outcomes.
- Limited use of drawing for a range of different purposes and observation resulted in candidates being over reliant on photography, even when lines of enquiry did not lend itself to photographic processes.

- Written commentary lacked analysis, resulting in superficial/descriptive contextual research which had little impact on creative making, demonstrating an inability to transfer learning to different contexts.
- Lack of depth in exploring ideas. Final outcomes were generated with little thought to alternative layout or presentational format and as a result, lines of enquiry ended abruptly and were unresolved.
- Insufficient refinement throughout creative lines of enquiry and in particular, penultimate phases of the creative process.
- Underdeveloped final outcomes did not make good use of earlier creative experimentation nor fully resolve the enquiry. Where exciting personal ideas had started to take shape, sometimes these were abandoned.
- Resolved outcomes were a pastiche of contextual references, demonstrating a lack of understanding and development of ideas. Lack of rigour in making clear connections between contextual sources and creative making in written commentary.

### **Suggestions for improving achievement**

- Ensure that foundation activities do not restrict candidates' needs to develop personal, sustained and coherent lines of investigation.
- Greater discrimination in selecting references to the work of artists, craftspeople and designers to ensure those selected to explore are relevant to lines of enquiry;
- Embed opportunities for candidates to engage with contextual references and creative making sources first-hand. Encourage visits to galleries and museums in addition to location visits for photography and observational drawing to initiate personal responses to starting points.
- Encourage greater rigour when linking contextual studies to processes and outcomes, explaining the meaning behind creative making through written commentary.
- Engage with greater critical, rather than descriptive, reflection and evaluation to push creative making to fuel refinement and inform next steps.
- Provide opportunities for candidates to engage in drawing for a range of purposes, including to record, observe, plan and make.
- Promote the experimentation of a range of processes and materials, providing opportunities for candidates to employ greater skilful control.
- Require a wider range of final ideas, showing consideration for alternative approaches, scale, composition and presentational formats in a bid to express intentions in the most effective way.
- Embed opportunities for planning in the lead up to resolving outcomes to ensure drafts, mock-ups, storyboards and prototypes positively impact the control of techniques and processes.
- Ensure adequate time and thought is given to how the processes and outcomes of the Personal Creative Enquiry are to be presented.



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