



# Principal Examiner Report

Summer 2019

Pearson Edexcel International GCSE in

Fine Art (4FA1),

Graphic Communication (4GC1),

Photography (4PY1),

Textiles Design (4TE1),

Three-Dimensional Design (4TD1)

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## Introduction

This report reviews the 2019 series of the new International GCSE Art and Design (9-1) examinations; Fine Art 4FA1/01 & 02, Graphic Communication 4GC1/01 & 02, Photography 4PY1/01 & 02, Textile Design 4TE1/01 & 02, Three-Dimensional Design 4TD1/01 & 02.

In 2019 centres submitting work for the new International GCSE specification were from the following countries; Bahamas, Bahrain, Bangladesh, Brunei, China, Cyprus, Denmark, Egypt, France, Falkland Islands, Germany, Greece, Qatar, Russian Federation, Hong Kong, Jordan, Korean Republic, Kuwait, India, Indonesia, Kenya, Luxembourg, Malaysia, Malta, Mexico, Oman, Pakistan, Singapore, Sri-Lanka, Switzerland, Spain, Libya, Thailand, Trinidad and Tobago, Turkey, United Arab Emirates, United Kingdom, United States of America, United Republic of Tanzania, and Uzbekistan. All entries reflected 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 (9-1) across all five endorsed titles:

- Fine Art
- Graphic Communication
- Photography
- Textile Design
- Three- Dimensional Design

Centres can enter students for more than one endorsed title in any one-examination series.

## Administration and submission requirements

The '**Centre Guidance Document**' which can be found on the Pearson/Edexcel website 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

Clear instructions are given in the specification and 'Centre Guidance Document' regarding the requirements for components one and two. There has been a considerable increase in the number of centres submitting work for the new specification. A number of these new centres must become much more familiar with the requirements of each component and the format in which work is submitted.

**Examiners noted the following incorrect submissions of work presented by a number of centres for both Component One and Two**

- Incorrect labelling of work regarding centre number and candidate number
- Incorrect labelling regarding mismatch of components
- Labels put on the back of work rather than the front
- Canvas paintings submitted rather than photographs of the work
- Only one or two research sheets presented or an excessive number of research sheets presented
- Research sheets taped together
- Candidates submitted A4, A2 and A1 sketchbooks rather than research sheets
- Exam piece for component 2 not identified
- A1 research sheets presented rather than A2
- Work presented on both sides of research sheets rather than one
- Labelling for component 2 preparatory supporting studies and sustained focus was not always correctly labelled

The majority of centres old and new to the qualification presented work correctly. There are always initial problems in any new specification. It is hoped highlighting the examples above this practice will improve in the following year. Please note none of the candidates were disadvantaged by the incorrect submission of work.

**For both component's students must submit:**

- three research sheets of supporting studies (maximum size A2 for each sheet)
- one sheet of final outcome/s (maximum size A2)
- See page 6 and 7 of the specification for work larger than A2 regarding instructions for photographing work

If you have a question about the 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 Pearson Edexcel website under information for teachers.

**You will be able to access individual candidate's marks for each assessment objective and the total mark awarded for Component 1 and 2 by using our Results Plus service, using the link below**

<https://qualifications.pearson.com/en/support/Services/ResultsPlus.html>

**Results Plus is a free online results analysis tool for teachers that gives you a detailed breakdown of your students' performance in Edexcel exams.**

This will enable you to analyse the strengths and weakness of each candidate. You will find it helpful to refer to the candidate assessment grid, which you can find by clicking on the link below

[http://qualifications.pearson.com/content/dam/pdf/International\\_GCSE/Art\\_and\\_Design/2009/Forms\\_and\\_administration/Assessment\\_Grid.pdf](http://qualifications.pearson.com/content/dam/pdf/International_GCSE/Art_and_Design/2009/Forms_and_administration/Assessment_Grid.pdf)

**If you have any difficulties using Results Plus, please ask your exams officer.**

### **Component 1 Personal Portfolio (PP)**

Centres are free to devise their own themes during the course or use a title from a past legacy examination theme. Some centres opted to use the sample assessment theme. Centres should select the best project that each candidate has produced during the course. This should be a submission that exemplifies a full 'work journey' and provides evidence for all assessment objectives. The quality of the work is key. Centres should support candidates in their selection of a focussed body of work for their submission. **'The Essential Guide to International GCSE Component One'** is available to download from the Pearson website.

Below are strengths and weaknesses of candidates' submissions identified by examiners in the 2019 series for **Component 1 Personal Portfolio**

#### **Strengths**

- Extensive use of mixed media
- Evidence of clear risk taking
- Clear journey
- Good use of technical skills for a number of textile design submissions
- Excellent skills across a variety of media
- Good use of own cultural heritage
- Exciting and imaginative three- dimensional work
- Recording from direct observation
- Developed visual language
- Courses designed to allow candidates to fully access all assessment objectives

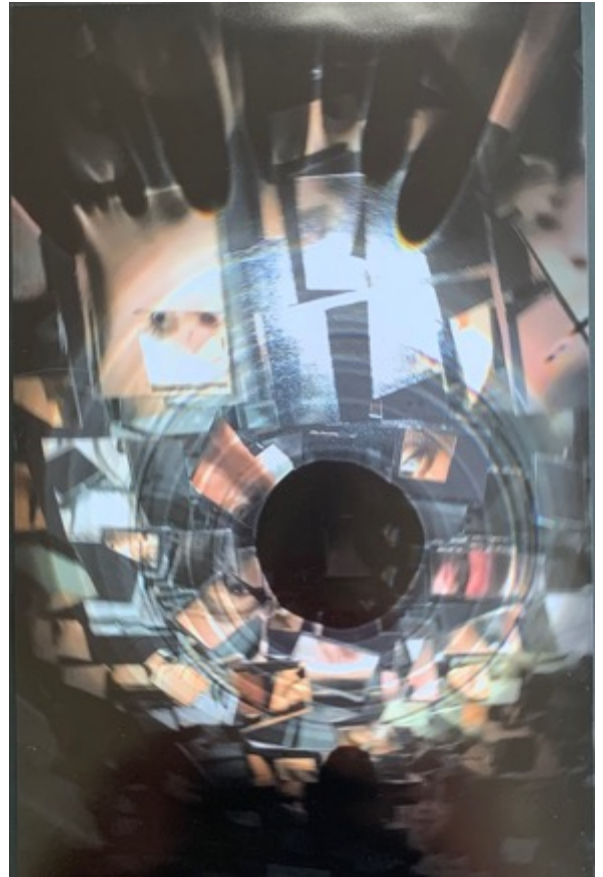
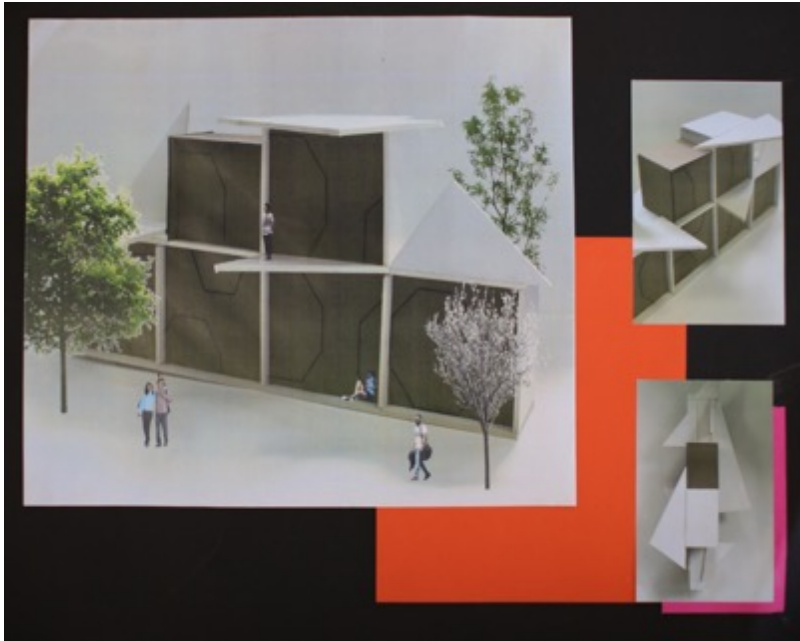
- Effective conceptual ideas
- Well laid out research sheets
- Good variety of projects seen from many centres
- Effective collage
- Informative annotation
- Well considered and analysed work of artists
- Work based on personal experience
- Local environment
- Sustained focused work

## **Weaknesses**

- Limited refinement
- Literal and disappointing resolution of final outcome
- Limited understanding of design concepts
- Poor review and refinement
- Repetition with limited progress
- Description rather than critical analysis of contextual references
- Lack of progression of ideas
- Limited experimentation
- Limited exposure to visual resources
- Over use of collaged images from internet and magazines
- Some assessment objectives not fully addressed
- Superficial research
- Lack of basic skills
- Overuse of secondary sources
- No real independent research
- Excessive annotation
- Random images with no real connections
- Candidates should be more selective regarding evidence submitted
- No contextual connections

**Component One examples of finished outcomes from all endorsed titles; Fine Art, Textile Design, Graphic Communication, Three -Dimensional Design and Photography**





## **Component 2 Externally Set Assignment (ESA)**

Candidates continue to work in the same endorsed title as Component One and centres are free to organise their own preparatory period of study before the 10-hour period of sustained focus. The preparatory period prior to the examination is a taught period where art and design teachers can help and advice students about their work. It is helpful, as work progresses, students choose their best idea collecting more reference material to help in their examination. Where centres achieved marks in the higher levels was the result of a highly focused and dedicated approach to supporting candidates. Those candidates who performed of their best were generally from centres that had provided a well-structured beginning to the examination. It was clear however that some centres had given very little support to candidates in helping them 'un-pick' the examination paper theme therefore disadvantaging their students.

Below are strengths and weaknesses of candidates' submissions identified by examiners in the 2019 series for **Component 2 Externally set assignment**



## Strengths

- High level of understanding in formal elements
- Sustained development of the examination theme
- Superb linear abstractions from the human form
- Sensitive water colour studies
- Clear focussed work showing sequential development of the examination theme
- Interesting interpretation of the exam theme 'Groups'
- Wide range of responses to the examination theme
- Clear evidence of visual development in relation to the set theme combined with critical study
- The open-ended examination theme allowed a more individual focused approach, particularly in centres with a very structured prescribed component one
- Sustained in depth research sheets
- Where a centre had used the examination paper to structure the delivery of component two candidates were more focussed so the research demonstrated purpose and the more able showed greater depth
- The exam paper was a positive springboard for candidates to develop exciting creative ideas
- Effective first-hand photography
- Photographs used to show development of three-dimensional work and textile design
- Informative annotation
- Effective traditional still life transposed into graphic colourful outcomes
- Lower mark range candidates still covering all assessment objectives
- A rich diverse response to the examination theme from still-life work to political and social groups

## Weaknesses

- Weak skills frustrated candidates own personal style
- Some final outcomes for the examination were unfinished
- Disappointing outcomes, sometimes overlooking promising research, lack of analysis of own work
- No real risk taking
- Repetition of initial idea or image
- Teacher led structured responses which produced similar outcomes and marks
- Over use of images from Pinterest or Instagram
- Spaces left on examination research sheets where further evidence could have been submitted
- Some images were too small
- Random source material lacking connection to final outcome in lower mark range candidates
- Lack of guidance by the centre in the preparatory stages of component 2 leading to unsuccessful outcomes

Component 2 Three -Dimensional submission examination theme Collections three research sheets and final outcome.



Research sheet one



## Research sheet two



## Research sheet three



## **Final outcome**

### **Component 1 and Component 2 Assessment objectives**

Below are general comments in relation to the four assessment objectives made by examiners they are generic and must not be seen as a blanket list of criticism or praise for individual centres.

#### **AO1 Develop ideas through investigations, demonstrating critical understanding of sources**

- There was a lack of rigorous contextual research seen in some submissions
- Higher achieving candidates showed clear connection to sources
- Artist's connections were effective. Clearly supported their ideas and development of skills in both components
- Lower mark range candidates would have benefited from more in-depth investigations
- Ideas not developed in enough detail, were sometimes predictable and often safe choices were made
- Some centres presented work without a clear theme in Component one, presenting a collection of unrelated work making it difficult for this assessment objective to be fully met
- Candidates who make no reference to other artists then struggle to demonstrate critical understanding
- Excellent use of own local environment and culture as a starting point
- In some centres development of ideas strongest in component 2 in relation to the examination theme
- Greater variety of visual references needed to provide information to work from
- Repetitive drawings
- Good use of first-hand photography
- Obscure artist not always useful

#### **AO2 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes**

- Clear lack of refinement in some submissions
- Creative use of mixed media
- Experimenting which showed promise was not developed fully in weaker candidates
- Refining becoming a natural process in the creative journey
- Exciting experimentation
- Playing safe with known techniques
- Processes and techniques used in traditional ways with predictable results
- Little evidence of risk taking
- Refinement came about by practise with materials, media and developing technical skills rather than analysis of work

- Limited range of materials and techniques
- Successful use of thumbnail sketches to plan for an outcome
- Cohesive sheets submitted so refinement can be clearly tracked
- Experimenting with media did not always have a sense of purpose or direction
- Effective use of sophisticated software and digital programmes showing well taught submissions
- Well documented creative journeys
- Some inappropriate media used to fill research sheets
- Decorating and embellishing sheets at the expense of substance

### **AO3 Record ideas, observations and insights relevant to intentions as work progresses**

- Good development and recording using a variety of media
- More judicious selection and analysis required by some candidates
- Good evidence of having worked from direct observation and experience
- Excellent technical skills
- Incomplete or unrecorded journey
- Recording and drawing simplistic and repetitive
- Little analysis
- Recording showed advanced skills and exceptional performance
- A foundation of drawing skills allows candidates to meet this assessment objective
- Excessive scrap booking of images from magazines and the internet
- Recording not always relevant
- More able candidates resolve ideas successfully due to their ability to visualise ideas and intentions
- Clear creative journey
- Photographic compositions record situations as possible formats for painting

### **AO4 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language**

- A common issue in this assessment objective involves the uniting of all or most of the preparatory work into a large tableau and in so doing frustrating independent creativity
- Final outcomes did not always show the promise of initial research work
- Many exceptional outcomes realising intentions and clearly demonstrating sophisticated connections and visual language
- Consistently precise drawing and painting but unresolved compositions in both component one and two
- Time issues of unfinished outcomes particularly in component two
- Disappointing when final outcome is a copy of smaller earlier work from the research sheets showing no development or extension of work
- Not all outcomes related to earlier work
- Some outcomes were more varied in component two
- Considered outcomes showing clear selection from research work

- Continuing to explore in the final piece in both components demonstrating an artistic journey for higher placed candidates
- Weaker candidates relied too heavily on collage and juxtaposition of images
- Repeating images in final outcome
- Final outcomes enlarged from smaller images in research sheet so not as refined resulting in lower marks in this assessment objective
- Outstanding, fully resolved, independent, imaginative and in some cases exciting outcomes

## **Summary**

Good teaching, well-structured courses and appropriate resourcing ensures that candidates perform to their full potential in both components of the International GCSE.

Finally, it should be noted that both centres and candidates are to be congratulated on their responses to this first year of the new specification.

A programme of professional development and training, covering various aspects of the new specification can be found on the website for 2019-2020. Centres may also wish to contact their Regional Development Managers for further information and support regarding training requests.

**Susan Young is the subject advisor for Art and Design and you can contact her via the Pearson website in to any relation questions or training opportunities**



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