



Pearson
Edexcel

Examiners' Report
Principal Examiner Feedback

Summer 2022

Pearson Edexcel International GCSE
In Art & Design (4FA1, 4GC1, 4PY1, 4TE1, 4TD1)
Paper 1

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Introduction

This report reviews the 2022 series of the International GCSE Art and Design (9-1) examinations; Fine Art 4FA1/01, Graphic Communication 4GC1/01, Photography 4PY1/01, Textile Design 4TE1/01, Three-Dimensional Design 4TD1/01.

In 2022 Component 2 Externally Set Assignment (40%) was withdrawn from this year's series because of the impact of the global pandemic. Therefore Component 1 accounted for 100% of the qualification.

Component 1 Personal Portfolio (60%) consists of students' practical coursework, where students respond to theme(s), project(s) or task(s) set by the centre.

The 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**' can be found on the Pearson/Edexcel website covers;

- Key events and deadlines
- Entry information
- Assessment summary
- Summary of scheme of assessment
- Private candidates
- Preparation for the submission of artwork
- Instructions for the submission of work
- Special consideration
- Malpractice
- Grade awarding

In 2022 centres were for the first time required to submit work digitally, detailed guidance can be found in a separate International GCSE in Art and Design Digital submission Guidance document. (see link below)

<https://qualifications.pearson.com/content/dam/pdf/International%20GCSE/Art%20and%20Design/2017/teaching-and-learning-materials/international-gcse-art-and-design-digital-submission-guidance.pdf>

This is the first-year centres have submitted work digitally. Examiners made the following comments regarding work submitted on the Learner Work Assessment (LWA) platform.

Component One

- Examiners found it much easier to mark work that had been presented as a 'rolling' pdf or ppt presentation.
- Viewing the work as individual photographs often felt like the flow of viewing the work was diminished as it often took a carefully coordinated effort to view all the images in the intended order.
- Some centres included their own mark sheets. (all work is internally set and is externally marked)
- Some centres had submitted an excessive number of power points or lengthy pdf files sometimes in excess of 100 pages
- Centres which used Microsoft Sway to present images was time consuming, as each candidate's submission had to be opened through a link in a separate tab.
- The random use of jpg files which have not been linked into a format which facilitates the use of a slide show (individually downloaded).
- The use of .rar file types which cannot be opened or read.
- Poor quality photographs of candidate's submissions

It is hoped highlighting the examples above will improve how digital submissions are submitted in the following year. Please note none of the candidates were disadvantaged by the way they submitted work on LWA.

Students must submit:

- three research sheets of supporting studies (maximum size A2 for each sheet)
- one sheet of final outcome/s (maximum size A2)

You will be able to access individual candidate's marks for each assessment objective and the total mark awarded for Component 1 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 taxonomy and candidate assessment grid, which you can find by clicking on the link below.

https://qualifications.pearson.com/content/dam/pdf/International%20GCSE/Art%20and%20Design/2017/teaching-and-learning-materials/International_GCSE_Art_and_Design_assessment_grid.pdf

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

Component 1 Personal Portfolio

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.

The specification states clearly that during the course 'Centres are free to devise any theme(s), project(s) or task(s) which may each have a separate focus or be interconnected.'

The centre is then required to choose just one project for assessment

Students must submit:

- **three sheets of supporting studies**
- **one sheet of final outcome**

It should be noted that in 2022 a number of centres chose to submit more than one project by students for assessment.

Centres should refrain from this practice when submitting work in the 2023 series.

Below are strengths and weaknesses of candidates' submissions highlighted by examiners in the 2022 series for:

Component 1 Personal Portfolio

Strengths

- The depth of local inclusion and influence into individual projects, remains a key strength of this qualification. Candidates were able to draw inspiration upon their local environments both from the natural world and man-made constructions, which were heavily and usefully embedded as source material into a great many number of projects.
- Candidates who embark upon a focused and sustained journey develop skills which enhance their preparatory and supporting studies. The best examples show ample studies of recording, drawing and mark-making which builds towards the final realisation.
- Annotations focussed and informative, critical and reflective not simply as labelling or description.
- High achieving candidates produced highly skilled and intuitive work. The references were appropriate, well-chosen and moved their work forward. There was a level of sophistication and visual awareness which enabled critical analysis with inspired outcomes.
- A wide range of media was used, exploiting the qualities of each and often using combinations of processes and materials to give rich surface textures and subtle colour. Candidates used the formal elements with confidence, flair and to good effect.
- Some of the most powerful work was based around personal stories and experiences – lockdown, home schooling the effects of the global pandemic on social and family life. Finding the visual language to express some of the emotions – anxiety, stress, loneliness boredom, isolation - called on a range of skills unexpected in this age range.
- When personal photography was used the quality of the subsequent development was much higher. Using images from the internet did not provide the same level of engagement.
- Candidates appeared to take advantage of local artists and exhibitions when they had the opportunity. It is exciting to see the local traditions and culture reflected in the work and this should be seen as a positive rather than an emphasis on the work in the Western European traditions
- The majority of the candidates understand the requirements of the four assessment objectives and structure their work around these. Most appear to have at their disposal an adequate range of materials and media to work with.
- Centres who offer work for assessment within the traditional format for IGCSE (3 research sheet and a finished outcome sheet) seem able to focus on the assessment objectives with clarity and purpose. Evidence is stronger when the selection process has been adhered to with consideration and a genuine focus on the formal elements.

- Digital submissions seem ideally suited to the Graphic Communication endorsement where original work had been accomplished using creative software and sophisticated manipulation of images wherever possible.
- The use of PowerPoint and pdf files helps to understand the breadth of the course followed and, when successful, the technology serves to illustrate the candidates work rather than dominate the submission. Drawing from first hand observation and selecting primary sources seems to germinate stronger ideas at the start of the course rather than trawling through the internet for artists with a similar interest or theme.
- Candidates who embark upon a focused and sustained journey develop skills which enhance their preparatory and supporting studies. The best examples show ample studies of recording, drawing and mark-making which builds towards the final realisation.

Weaknesses

- Over-reliance on copying artists work (pastiche) and not using this experience to produce personal responses.
- Overpowering PowerPoint presentations with a plethora of contextual sources and gathered influences often dominate the submissions. Difficult to establish the identity of the candidate's ability when their work is reduced significantly in scale or masked by uncredited work by their chosen artists. This is especially true when candidates prefer to illustrate their inspirational source (copy), rather than deliver an outcome of their own invention.
- Photography candidates focus far too much on creating mood boards based on the work of other photographers rather than using these images to inspire creations of their own.
- A great reliance on secondary sources from the internet, drawing can be flat and lack tonal range as a result. Own photography is not widely used as a recording tool, where it is, the act of choosing and framing an image improves the subsequent observational work.
- As candidates work through the AOs, meeting the objectives in a sequential manner, the work can become a series of exercises and the sense of journey and development of ideas is fragmented.
- Some teachers do not fully understand the scope and range of the specification.
- Where candidates had worked on a small scale to create images (A6) for their A2 sheet and then suddenly jumped to working full sized A2 they frequently misjudged the difference increasing scale makes to a piece of work. For many the detail that seemed appropriate on a small-scale lost impact when enlarged.

- Meaningless annotation and written biographies that shortened the space available for the candidates own work.
- Lengthy PowerPoints or PDF files from centres, which had not undergone any kind of final selection for their submission.
- Extra slides being used for 'cut and paste' tasks creating mood boards and arbitrary images which did not develop ideas or generate a personal response.
- A lot of pastiche and direct copying of artists which then failed to translate into a personal response in the final outcome.
- Candidates who had excellent drawing and mark making skills but had chosen to limit the evidence by writing substantive text and gathering examples of work by artists and designers.
- In some centres there is extensive use of digital enhancement which produced polished images but can mask a lack of developmental thinking.

Component One. Example of finished a Fine Art candidates submission.



Component 1 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.
- 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 images
- 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
- 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

A03 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 or Pinterest
- 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

A04 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.
- 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
- 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.

A programme of professional development and training, covering various aspects of the specification can be found on the website for 2022-2023. Centres may also wish to contact their Regional Development Managers for further information and support regarding training requests.

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

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

Finally, during the last few years of disruption to learning caused by the global pandemic the dedication of teachers should be commended as should the determination and resilience shown by students.

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