



## **Review of Standards in Art and Design**

GCSE (1999 and 2009)

GCE (1998/9 and 2009)



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## **Executive summary**

The Office of Qualifications and Examinations Regulation (Ofqual) undertakes a rolling programme of reviews across high profile GCSE and GCE A level subjects to monitor whether standards in assessment and candidate performance have been maintained over time.

This report details the findings for GCSE Art and Design in the years 1999 and 2009 and for GCE A level Art and Design in the years 1998/9 and 2009.

The study compared subject specifications, assessment materials and candidate work from the five awarding organisations awarding this qualification in the years being reviewed (the Assessment and Qualifications Alliance [AQA]; the Council for the Curriculum, Examinations and Assessment [CCEA]; Edexcel; Oxford Cambridge and RSA Examinations [OCR] and WJEC<sup>1</sup>) by collecting the views of a number of subject specialists.

The study found the following (with similar findings for both GCSE and GCE A level):

- Specifications and assessment objectives were much improved in 2009 compared with 1998/9. Those in 2009 were written in a way to minimise subjective judgements and present guidance and information more clearly.
- Schemes of assessment in 2009 were more coherent and user focused than in 1998/9, with clear relationships between the assessment objectives, marks and assessment criteria.
- In both 1998/9 and 2009, differences in the controlled test preparation allowance times between awarding organisations could have potentially disadvantaged candidates and created an inequality of learning experience.
- The range of discipline opportunities available to candidates in syllabuses remained good and was unchanged between 1998/9 and 2009.

In addition, specifically related to GCE A level:

- The 1998/9 syllabuses placed a greater emphasis on written work, whereas the 2009 syllabuses supported a more blended approach to written and visual work, which was an improvement.

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<sup>1</sup> WJEC were formerly known as the Welsh Joint Education Committee. In Welsh WJEC is CBAC: as the review was conducted in English all references to the awarding organisation are as WJEC.

- The approach of setting examination questions around stimuli such as themes and ideas as starting points built on good and established art and design practice that enabled candidates to synthesise learning and use personal response and strategy.

## Section 1: Introduction

### Context

In his *Review of Qualifications for 16–19 Year Olds* (1996), Lord Dearing made several recommendations to ensure that ‘there is a basis and accepted procedure... for monitoring and safeguarding standards over time’. In the same year, the School Curriculum and Assessment Authority (SCAA), one of our predecessors, and the Office for Standards in Education, Children’s Services and Skills (Ofsted) jointly recommended that there should be:

a rolling programme of reviews on a five-year cycle to ensure examination demands and grade standards are being maintained in all major subjects.  
*(Standards in Public Examinations 1975 to 1995, page 4, 1996)*

As a result of these recommendations Ofqual, in collaboration with the regulators for Wales (the Department for Education and Skills [DfES]) and Northern Ireland (CCEA), introduced a programme to investigate standards in GCE A level and GCSE examinations by systematically collecting and retaining assessment materials and candidate work to enable standards reviews to cover two or more years.

The Apprenticeships, Skills, Children and Learning Act 2009 formalised Ofqual’s role in undertaking such reviews by including a statutory objective ‘to secure that regulated qualifications indicate a consistent level of attainment (including over time)’.

The aim of this programme is to report on our work in meeting this objective and to inform future developments in qualification and subject criteria to support meeting this objective in the future. This aim is met by:

- analysing the nature of the requirements different assessments make on candidates
- comparing the levels of performance required for a particular grade in different assessments
- considering how these two elements relate to each other.

### About GCSE and GCE A level Art and Design qualifications

The number of candidates undertaking GCSE and GCE A level Art and Design was stable between the two years being reviewed. In 2009, the GCSE specifications reviewed accounted for 121,006 candidates, and for GCE 11,391 candidates. This compared with 119,620 candidates taking GCSE Art and Design in 1999 and 11,378

taking GCE A level Art and Design in 1998 (excluding OCR and WJEC data as these are not available).

A detailed breakdown of the grades achieved by these candidates for both years by awarding organisation can be found in [Appendix G](#).

Our immediate predecessor, the Qualifications and Curriculum Authority (QCA), conducted a standards review in GCE A level Art and Design in 1998. The results were published in a report that is available on our website at [www.ofqual.gov.uk/files/6904\\_a\\_level\\_art\\_and\\_design.pdf](http://www.ofqual.gov.uk/files/6904_a_level_art_and_design.pdf).

The key findings, from 1998, have been taken into account as part of our work on this review. They were as follows:

- The specification contents varied across the awarding organisations in 1998, some were more prescriptive than others and some placed different levels of demand on candidates: for example, the amount of personal study required differed across the awarding organisations.
- While assessment objectives in 1998 were based on the common core, awarding organisations grouped these differently and the number of assessment objectives varied between specifications. This resulted in issues of comparability between specifications.
- The schemes of assessment also differed significantly across the awarding organisations, with differing weightings for elements such as coursework and contextual studies.
- There were significant variations in the approach by awarding organisations towards examination papers and their definitions of what constituted coursework.

A standards review has not previously been undertaken for GCSE Art and Design.

All GCSEs and GCE A levels are based on criteria set by the regulators of qualifications in England, Wales and Northern Ireland. Qualification criteria explain the general aims of studying a qualification and outline the essential skills, knowledge and understanding required. They also stipulate the structure of the qualification and how it should be assessed and graded. Where more than one awarding organisation offers a qualification, the regulators also produce specific subject criteria to ensure consistency between the different specifications.

Assessment objectives are specified within subject-specific criteria documents and outline what candidates must be required to do in the course of the qualification. Specifications must require candidates to demonstrate their skills, knowledge and understanding through the specific assessment objectives in the relevant programme

of study. The assessment objectives can often be assessed and weighted differently by awarding organisations, within certain parameters.

The process for producing both qualification and subject-specific criteria is the same. A change in criteria can be prompted by a significant change in government policy (for example, changes to the National Curriculum) or as part of a programme of periodic updates. The regulators develop draft criteria and these are then subject to public consultation so that the views of teachers, awarding organisations, subject associations and other learned bodies; higher education and other interested parties can be taken into account. Once the consultation outcomes have been given due consideration, the criteria are finalised by the regulators and published. Awarding organisations then follow the criteria to develop specifications. These specifications are subject to a review process conducted by the regulators (known as accreditation) to ensure that the specifications meet the relevant criteria prior to learners undertaking the qualification.

Between 1999 and 2009, significant changes took place in the structure of GCE A levels. In 1999, an AS was a separate qualification with the same demand as the full A level; in 2000 it became half of a full A level and integral to its study, but with lower demand.

The GCSE and GCE A level Art and Design specifications in 2009 conformed to the 2006 subject criteria. When assessment materials and candidate work will be next collected, for a standards review, is not yet scheduled.

## **Methodology of the review**

Standards reviews examine different specifications within a qualification, their associated assessment instruments and candidate work by collating and analysing the views of a number of subject specialists. The following sections of this report detail the process of collecting and processing this information. In these studies, demand is measured against that of the other specifications under review and includes consideration of:

- specification-level factors such as assessment objectives, content and structure
- assessment-level factors such as what content is assessed and how, the weighting of each component and how the assessments are marked
- candidate performance-level factors, including how the candidates responded to the assessments and the grades they received as a result.

The demand of an assessment or qualification can be defined in a wide variety of ways and is linked to the purpose of the qualification. The demand of an assessment or qualification is related to:

- the amount and type of subject knowledge required to be assimilated
- the complexity or number of processes required of the candidates, the extent to which the candidates have to generate responses to questions from their own knowledge, or the extent to which resources are provided
- the level of abstract thinking involved
- the extent to which the candidates must devise a strategy for responding to the questions.

### **Provision of assessment materials and candidate work**

Each of the five awarding organisations offering the qualifications being reviewed (AQA; CCEA; Edexcel; OCR and WJEC) was asked to provide specification materials for GCSE and GCE A level Art and Design (from the specification with its largest entry in summer 2009).

Details of the requirements for assessment materials and candidate work are given in [Appendix A](#), and in summary include:

- the current specification
- all associated question papers
- final mark schemes
- the 2009 Chief Examiner's Report and grade boundaries, overall and by unit (both raw and scaled)
- mark distributions, grade descriptions and assessment grids
- any other information that was routinely supplied to centres
- all the assessment work carried out by a sample of candidates whose final grade lay at or near the judgemental grade boundaries for the qualification being analysed.

The equivalent materials that had been collected and retained for the previous review were retrieved from our archive of assessment materials and candidate work.

For the previous review, planned for 1998 materials, insufficient candidate work was available to undertake the review, and it was decided to delay it and also include materials collected from the 1999 series.

The difficulties in collecting candidate work were due to the nature of art and design assessment, consisting mainly of large portfolios, canvases or sculptures. These

were difficult to collect physically, and many candidates were unwilling to relinquish their works of art permanently to the QCA.

In order to mitigate this possibility when collecting materials from the 2009 series, a decision was made to accept digital images of candidate work. While it was conceded that this would not be ideal for the purposes of reviewing the work, it was preferable to considering only limited examples of candidate work.

Full details of the materials supplied by awarding organisations can be found in [Appendices E](#) and [F](#).

### The review team

Seventeen reviewers, experts in GCSE and GCE A level Art and Design, were contracted by us to undertake the review. These reviewers were sourced through three main channels:

- a subject expert recruitment exercise carried out by us in November 2009, advertised via *The Times Educational Supplement* and our website and newsletter
- nominations made by awarding organisations involved in the review
- nominations made by subject associations and other learned bodies invited to participate in the review.

A full list of reviewers can be found in [Appendix J](#).

Reviewers were contracted as a *lead reviewer*, a *specification reviewer* or a *script reviewer* (all awarding organisation nominees and subject association nominees were *script reviewers*).

### Analysis of the specifications and assessment materials

The lead reviewer and specification reviewers (specification review team) conducted detailed home-based (individual) analyses of the awarding organisations' materials, using a series of forms that can be found via the comparability page on our website at [www.ofqual.gov.uk/research-and-statistics/research-reports/92-articles/23-comparability](http://www.ofqual.gov.uk/research-and-statistics/research-reports/92-articles/23-comparability)

These analyses are designed to describe the demand of the specification. Each reviewer completed analyses for a subset of the specifications available, in order for there to be at least three different views on each specification. The lead reviewer then produced a report that brought together the views of the reviewers on each of the awarding organisations. The specification review team was given the opportunity

to discuss the conclusions made by the lead reviewer at a follow-up meeting. These findings are presented in Section 2 of this report.

### **Analysis of candidate performance**

In order to assess candidate performance, all reviewers were brought together for a two-day meeting to analyse candidate scripts (pieces of candidate work as supplied by the awarding organisations). This process is referred to as a script review. This started with a briefing session to ensure that all the reviewers had a common understanding of the methodology and the judgement criteria.

The scripts were organised into packs for consideration during the review. Packs were organised by grade (only grade boundaries A/B and E/U were analysed for GCE A level, and A/B, C/D and F/G for GCSE, as the other grades are calculated arithmetically after the former grade boundary marks have been set during the awarding process carried out by awarding organisations).

As far as was possible, given the collection of scripts available, packs contained 12 scripts at the same grade, with at least one script from each awarding organisation for 1998/9 and 2009 (the remaining two scripts were selected at random).

Reviewers were then asked to rank the 12 scripts in each pack from best to worst, on a data entry sheet, and to make comments on the scripts as necessary. Each reviewer completed a maximum of 14 sessions over the two-day residential script review.

### **Data analysis**

We use a software package called FACETS to analyse the results from the datasheets produced during the script review. FACETS uses a Rasch model (often classified under item response theory) to convert the qualitative ranking decisions made by reviewers into a single list that reflects the probable overall order of the sets of candidate work, from best to worst.

We use this list, alongside the qualitative comments made during the candidate work review process and findings from the specification review, to inform Section 3 of this report.

## **Section 2: Subject demand in GCSE and GCE A level Art and Design**

### **Overview**

Specification reviewers considered the specification documents, Chief Examiners' Reports and question papers with associated mark schemes from each of the awarding organisations in 1999 and 2009 for GCSE and 1998/9 and 2009 for GCE A level. Details of the specifications included in the review are given in [Appendix D](#).

In summary, it was found that for both GCSE and GCE A level:

- Specifications and assessment objectives are much improved in 2009 compared with 1998/9. Those in 2009 are written in a value-neutral way and present guidance and information more clearly.
- Schemes of assessment in 2009 are more coherent and user focused than in 1998/9, with clear relationships between the assessment objectives, marks and assessment criteria.
- In both 1998/9 and 2009, differences in the controlled test preparation allowance times between awarding organisations could potentially disadvantage candidates and create an inequality of learning experience.
- The range of discipline opportunities available to candidates in specifications remains good and is unchanged between 1998/9 and 2009.

In addition, specifically relating to GCE A level:

- The 1998/9 specifications place a greater emphasis on written work, whereas the 2009 specifications support a more blended approach to written and visual work.
- The approach of setting examination questions around stimuli such as themes and ideas as starting points builds on good and established art and design practice that enables candidates to synthesise learning and use personal response and strategy.

## **Findings**

### **Assessment objectives**

Tables detailing all the assessment objectives for both GCSE and GCE A level appear in [Appendix C](#).

#### **GCSE**

The key change in the specifications was the number of assessment objectives that they contained as a result of changes to the subject criteria. The 1999 specifications had numerous assessment objectives, ranging from seven to nine in number; in 2009, the number of assessment objectives was reduced to four in each specification. In 1999, the weighting of assessment objectives was not specified; in 2009, this changed to all four assessment objectives receiving equal weighting. The four assessment objectives in 2009 were standardised across specifications and successfully assimilated the previous assessment objectives into the following themes: recording (AO1), analysis (AO2), develop and explore (AO3) and personal response (AO4). The approach used in the 2009 specifications is representative of a more straightforward, coherent and flexible scheme than that used in 1999. The flexibility comes through the more generic, less specific ways in which the assessment objectives are written to facilitate holistic assessment of candidate work, and to allow for more interplay and overlap between them. In addition, the relationships between the assessment objectives and mark schemes are clearer than in 1999 by virtue of clear assessment matrices.

The assessment objectives in the 1999 specifications are more specific to particular skills, knowledge and understanding. In some cases, the assessment objectives in the 1999 specifications describe a qualitative expectation and tend to be directive in tone. For example: ‘select and control materials and processes in a systematic and disciplined way’ (OCR) and ‘candidates must demonstrate their ability to identify the distinctive characteristics’ (WJEC).

In the 1999 specifications there are some inconsistencies in the use of assessment objectives, particularly the OCR specification. The assessment objective (9) that requires candidates to ‘make a response in a written form where appropriate’ is present in the main body of the specification text but does not appear in the mark scheme. This could lead to assessment inconsistency and confusion for teachers. This assessment objective would also advantage some candidates where it has been designed into the coursework by teachers. Conversely, it potentially disadvantages candidates where this objective is not an embedded part of centres’ coursework projects.

The implicit demand in the 1999 assessment objectives can, for example, be seen in the language used in the OCR specification, where the qualitative expectation

requires candidates ‘to sustain a chosen study from conception to realisation; to select and control materials and processes in a systematic and disciplined way (taking account of considerations of cost as appropriate); to synthesise ideas, impulse and feelings with materials, techniques and processes’. This second example is an advanced skill and makes no allowance for how candidates might be treated if they are unable to synthesise ideas and feelings.

The relative complexity of the 1999 specifications made marking and assessment challenging for teachers. For example, as already stated, the OCR 1999 specification is complicated by the ninth assessment objective, which appears in the main body of the text but does not appear in the mark scheme, leaving it unclear as to how it should be treated by teachers and assessors.

The 1999 assessment objectives are unnecessarily numerous. They are specific in their relationship to particular skills, knowledge and understanding, which in itself is reasonable, but when combined with the assessment and marking methodologies creates over complexity. Additionally, the 1999 assessment objectives are often repetitive and duplicate what is required of candidates, making the practical application of assessment challenging. The 2009 assessment objectives are much improved, being clear and concise.

#### *GCE A level*

The key change between the 1998/9 specifications and the 2009 specifications was again in the reduction in the number of assessment objectives. In 2009, the assessment objectives were reduced to four and this was uniform across all the awarding organisations. The 1998/9 specifications were characterised by multiple assessment objectives, ranging from seven to ten in number. The 2009 assessment objectives assimilated the content of the 1998/9 assessment objectives into four more flexible composite statements. The 2009 assessment objectives cover the following: recording (AO1), analysis (AO2), ideas development and investigation (AO3) and personal response informed by the work of others (AO4). As part of this change, the four assessment objectives were also given equal weightings of 25 per cent in most awarding organisations, with the exception of OCR where they were weighted slightly differently at 27 per cent, 23 per cent, 23.5 per cent and 26.5 per cent.

The 1998/9 specification assessment objectives are often very specific to particular types of skills, knowledge and understanding. For example: ‘Use and compose formal elements’ (OCR), ‘economic considerations’ and ‘some understanding of art and design problems which have confronted other artists and designers with similar interests and aspirations’ (Edexcel). The four 2009 assessment objectives enable greater flexibility for assessors to recognise and reward candidate work holistically.

The relationships between the assessment objectives and mark schemes as part of assessment methodology in the 1998/9 specifications are sometimes unclear and are more complex and challenging in terms of applicability than those used in 2009, where clear matrices closely link assessment objectives, criteria and marks. The Edexcel and OCR specifications possess clearer assessment tools by using matrices that facilitate more straightforward assessment. The result of this assessment complexity in some of the 1998/9 specifications, and in some instances the lack of clarity, might penalise candidates who may have underrepresented or not evidenced some or part of the numerous assessment objectives.

The AQA 1998/9 specification uses a hierarchical approach to its assessment objectives, with the hierarchy being adjusted for one of the three examination components. This makes the application of marks particularly challenging for assessors, as it may lead to the over-reward of candidates where the highest ranked assessment objectives have been well met but the ‘lesser’ assessment objectives may not be evidenced. It is a complicated and potentially problematic assessment model.

The equally weighted 2009 assessment objectives work better as a system, as they require and give candidates the opportunity to demonstrate and be rewarded for the holistic integration of skills, knowledge and understanding, although it is noted that some of the 1998/9 specifications also recognise the whole body of candidate work through specific assessment objectives: for example, CCEA states that candidates should ‘communicate creative intention from conception to outcome’; WJEC states that they should ‘sustain a chosen study from conception to realisation’ and Edexcel states that they should ‘Identify and analyse a design problem and/or develop a chosen idea to a final solution’. In the 2009 specifications, the assessment objectives are more flexible and allow for different interpretation of realisation, with one objective covering this by including the statement ‘coherent and informed response, realising intentions’. There is, therefore, greater scope in 2009 for assessors to use professional judgement and discretion in order to recognise and reward how the whole body of candidate work fits together.

The 2009 assessment objectives are more qualitatively value neutral than the 1998/9 assessment objectives in that they are more broadly descriptive of process, skills and knowledge rather than related to judgements of qualities and taste. The 1998/9 assessment objectives are in some cases worded using qualitative language that specifically indicates expectation of higher performance: for example, ‘developing material in a sequential and meaningful way’ (Edexcel); ‘use with understanding formal elements show a critical appreciation of artefacts of an historical, cultural, or personal nature’ (WJEC). The 2009 assessment objectives use an approach that qualitatively measures performance that is ‘appropriate to candidates’ intentions’ in contrast to the overly prescribed and value-laden standards implicit within the 1998/9 assessment objectives.

The 1998/9 specification documents are characterised by repetitive information, confused structure and in some cases overcomplicated guidance. Generally, the 1998/9 specifications were written purely for teachers and are inaccessible to candidates. The CCEA assessment scheme has very wordy assessment objectives, mark band and criteria statements, making it challenging for teachers and assessors to cross-reference these various elements in a manageable way.

There is a greater focus on and demand for specific skills in the 1998/9 specifications due to the specific and targeted nature and focus of the assessment objectives. For example, the assessment objective and mark scheme specificity around the formal elements, aesthetics and written work creates particular types of demands. The AQA 1998/9 specification, for example, has two assessment objectives focused on written outcomes: ‘understand and define relevant aesthetic, historical and social developments in fine art, architecture or design within the areas and periods specified...by means of written word, supported by diagrams, drawings, photographs, video film, computer disk; produce a critical appreciation of works... using accurate grammar, punctuation and spelling’. CCEA similarly hones in on specifics such as ‘personal and aesthetic insights and craftsmanship’.

### **Specification content**

#### **GCSE**

In both the 1999 and 2009 specifications, there is flexibility for candidates to explore a range of art and design disciplines through both coursework and controlled tests. Although the CCEA 1999 specification requires candidates to undertake both a three-dimensional and a two-dimensional coursework unit, there is still sufficient scope within these two categories for candidates to explore art and design disciplines of their choice. The CCEA specification also offers a different approach to content through the third coursework unit, which provides candidates with the opportunity to produce an additional activity not covered in other units and a visual workbook (predominantly visual work supported by annotated notes) or a focused study (a choice of either written study or audio/visual presentation). There are also more subtle differences across the 1999 specifications in how they compare to the 2009 specifications. For example, in the 1999 CCEA specification, aims and objectives are to a greater extent focused on personal discovery: for example, ‘Use and experiment with a variety of media, materials, processes and techniques to explore and record ideas and observations from first hand experience, memory and imagination, compare and contrast...’.

The range of disciplines available to candidates to enable them to explore art and design disciplines is relatively unchanged between the 1999 and the 2009 specifications. There are no examples of restrictive practice in relation to discipline choice. The 2009 specifications appropriately recognise the growth of new

technologies and candidates remain encouraged to engage in historical and contextual studies; however, craft disciplines are infrequently referred to in 2009.

*GCE A level*

There has been no significant change between 1998/9 and 2009 in terms of the subject discipline options offered to candidates. There remain good opportunities for candidates to work across and to mix subject disciplines and to self-direct and determine their studies from starting points and stimuli based on themes, ideas, extended statements/questions or historical and contextual topics.

The examination design and structures of the 1998/9 specifications differ in their component and coursework unit titles, but they all generally deliver the same content. CCEA, for example, has four components: fine art, design, dissertation and controlled test. WJEC has four main components, with the following units within them: written examination or investigative study; personal study and two other units of coursework and two controlled tests in drawing and painting and design and practice. AQA, OCR and Edexcel all have three elements, differing slightly in what candidates are asked to do.

In 2009, greater consistency of examination structure was achieved, with some examination design providing scope for candidates to make choices through unit option selections. Again, the content across the awarding organisations is similar. The main content difference between 1998/9 and 2009 is the mandatory and, therefore, more significant emphasis placed on written work in 1998/9, which is further described in the schemes of assessment section below.

More uniformity of examination design in 2009 helped to ensure consistency of candidates' experiences, regardless of awarding organisation. However, there are significant issues of consistency and equality of experience due to the very different preparation times for controlled tests both in 1998/9 and 2009.

The layout and presentation of the 1998/9 specifications are generally poor, and fail to provide clear and obvious information and guidance. Often there is too much information and it is repetitive. The specifications in 1998/9 feel very much as though they are written *at* teachers rather than *for* them, and they are clearly not intended for candidate use. The Edexcel specification has 51 pages of guidance and instruction. None of the 1998/9 specifications have contents pages. The 2009 specification documents are well designed and are user friendly. The section headings are clear and contents pages help the reader to locate the relevant information quickly. Overall, the 2009 specifications are useful and informative working documents that provide clear guidance to teachers and candidates.

## **Scheme of assessment**

Schemes of assessment tables for GCSE and GCE A level can be found in [Appendix B](#).

### **GCSE**

Examination structures and the controlled test time allowances appear stable between 1998/9 and 2009. However, preparation time allowances for controlled tests vary greatly both between 1998/9 and 2009 and across the awarding organisations. The impact of such variance in preparation time allowances is highly likely to impact on the consistency of standards across awarding organisations and between 1998/9 and 2009. Extended controlled test preparation periods can obviously provide advantage but may also impact on time then available for producing coursework.

The awarding organisation statements about the preparation time allowances are different and sometimes open-ended; particularly the Edexcel specification that states that the paper is handed to candidates ‘early in the autumn term’. CCEA states that this happens ‘between Monday 1 March and Friday 30 April’. WJEC specifies a ‘preparation period 28 day minimum’ and AQA ‘four weeks which begin 1 February’.

The 2009 guidance preparation allowances are similarly variable across specifications. For example, Edexcel stated eight weeks, AQA four weeks. WJEC stated that it ‘starts from Monday 23 February’, ‘is to be opened from Monday 5 January’, and that there is ‘a minimum of 6 weeks’. OCR stated that it is ‘conducted at the discretion of the centre between 1 March and 30 April’, and CCEA specified ‘the period between January and May’, with the assignment being ‘issued to candidates on or near 22 January’.

The impact of these variations on candidates is significant. Longer preparation periods may enable centres to build in more advantageous and enriching activities such as educational visits, practical skills development and increased time to practise and master technical processes. Additionally, the extended periods provide greater scope for trial and error and experimentation and more time to explore and select research materials and stimuli. Another potential impact of extended preparation periods is that they may impact negatively on the time that is then available for producing coursework.

The ambiguous and inconsistent preparation times create an uneven playing field for candidates; this undermines and unbalances the integrity of examination design. It particularly complicates those specifications where there is a synoptic expectation that the controlled test should demonstrate the culmination or synthesis of learning.

The lack of standardisation of schemes of assessment in the 1999 specifications results in some idiosyncratic assessment methodologies. The schemes of

assessment in the 1999 specifications present many challenges for teachers. For example, relatively limited numbers of available marks against numerous assessment objectives sometimes make the mark ranges very narrow in order to recognise performance. The OCR 1999 controlled assessment, for example, has only 40 marks available, set against eight assessment objectives. There are similar assessment challenges with the CCEA examination. Each of the three coursework units is marked on a 15-point mark scale for each of the assessment objectives. Each mark has a statement attached to it that cuts across two assessment objectives.

The WJEC 1999 specification has the most complex mark scheme, with coursework being marked out of an initial 540 marks and the controlled test out of 360 marks, each of which is then divisible by 9. The three main assessment objectives each have three further sub-objectives and then there are three descriptors for each of these.

The AQA 1999 specification assessment methodology is relatively straightforward: each component is initially marked out of 60 and the assessment criteria and mark ranges are clear, well written and reflect the seven assessment objectives. The 1999 Edexcel specification uses grid-based mark sheets for each module. These grids are clear and user friendly and would support accurate assessment decisions.

The WJEC 1999 examination allows assessors to choose whether to mark coursework holistically or by individual units, which could lead to inconsistent assessment. There are also a large number of marks available in the assessment of the WJEC 1999 examination, with an initial 900 marks and little clarity in the specification guidance to instruct teachers how to allocate them.

The 2009 assessment and marking methodologies are uniform and consistent. There is close matching of assessment objectives and assessment criteria through clearly articulated assessment grids.

In the 2009 specifications, the assessment methodologies are more flexible and offer assessors better scope to capture candidate performance holistically due to the value neutrality of the objective statements that allow assessors (through the assessment criteria) to better recognise candidate work as a whole body of evidence. The overall assessment scheme in 1999 is too often cumbersome and is more pedantic due to the separating out of performance into numerous independent objectives.

#### *GCE A level*

There are significant variations in the preparation time allowances across the specifications in both 1998/9 and 2009. These variations would inevitably impact on standards as discussed previously with regards to GCSE.

For example, the Edexcel and WJEC 1998/9 specifications fail to make clear statements on the preparation times allowed, thereby permitting centre discretion and the possibility of extended preparation periods. The Edexcel specification states that the ‘Practical Paper will be distributed to candidates at the beginning of the spring term’ and work must ‘reach the Council by the end of the second week in June’. The WJEC specification states that the controlled tests will be ‘issued early March with completion date in early June’, and the examination paper states issue ‘From A.M. Friday 13 March 1998’.

The variations in preparation time allowances are also prevalent in the 2009 specifications. For example, the AQA specification states that ‘four weeks are allowed for preliminary studies’ and OCR specifies ‘three weeks preparation time’, CCEA 12 weeks and WJEC six weeks. The Edexcel specification adopts a very different and ambiguous approach that allows centres considerable discretion within a substantial time period, stating that ‘centres will receive the set paper in January... the timed element of 8 hours can be carried out at the centre’s discretion any time after...’.

The idiosyncratic schemes of assessment in the 1998/9 specifications raise numerous issues around applicability and reliability. The Edexcel and OCR schemes of assessment are relatively straightforward and benefit from the inclusion of clear assessment matrices. However, the AQA, CCEA and WJEC schemes of assessment are, for different reasons, either unclear or complicated to use. For example, the WJEC specification contains no clear guidance on marking and the AQA mark scheme is complicated by the hierarchical approach (as referred to previously under the GCSE heading).

The 1998/9 specifications all demand some form of written response such as: Dissertation (CCEA); Extended Essay (AQA); Written Examination or Investigative Study (WJEC); Personal Study (OCR) and Written Test Paper and as part of the coursework component the option to do a 3,000 to 6,000 word Dissertation (Edexcel). In 2009, the written emphasis shifted more towards a more blended visual and written approach: for example: Illustrated Essay (OCR); Illustrated Dissertation (Edexcel) and Personal Study with the option of a greater or lesser word count (AQA). All of these options encourage a more blended approach of visual research and/or annotation. As part of the Personal Investigative Study, WJEC encourages consideration of the use of ‘appropriate visual reproduction, comment, annotation, essay-formats, video, audiotape, CD-ROM and relevant forms of communication’.

The greater written requirement of the 1998/9 specifications is underpinned by the focus of specific assessment objectives and assessment criteria. For example, the AQA Personal Study mark scheme identifies marks for ‘literary style’ and ‘commendable originality... displayed in the essay’, and at the lower end of the scale

'the study is thin with little or no argument put forward... the literary style is poor'. There are marks for the quality of the 'questioning and refuting' of ideas.

It is also the case that with the 1998/9 specifications, the conventions and principles of art and design practice such as the formal elements were more prevalent in the specification texts and in terms of specific assessment objectives and criteria that relate to them. For example, 'Use with understanding formal elements such as line, tone, colour, pattern, texture...' (AQA). In addition to this, aesthetic values are specified in the 1998/9 specifications: for example, 'Understand and define the relevant aesthetic and social developments...' (AQA).

### **Evaluation of impact of any changes on demand**

The differing examination design, the emphasis on writing, the numerous and specific assessment objectives and the sometimes complex schemes of assessment in 1998/9 when compared with the 2009 specifications create an uneven picture in terms of demand. There is evidence that the demand on assessors in managing and applying assessment was greater and certainly more challenging in 1998/9 and, in places, this creates demand on candidates, particularly around written work; but it is difficult to identify a clear overall change in demand.

Generally, candidates studying WJEC GCE are more 'tested' than candidates studying with other awarding organisations and there is possibly a greater workload involved. For example, the 1998/9 WJEC examination requires two controlled tests, one 'Drawing and Painting' and the other 'Design and Practice' and a choice of an Investigative Study (coursework) or a Written Examination (a third controlled test) in addition to three units of coursework, one of which is a Personal Study.

However, if Edexcel candidates in 1998/9 chose to undertake the 3,000 to 6,000 word dissertation, in addition to three units of practical coursework, as part of Component 1, they would be committing to a significant workload for this single component.

The major concern is the impact on assessment and potential variation in standards resulting from the inconsistent and ambiguously 'flexible' controlled test preparation times across awarding organisations.

### **Options**

Options are different units or assessments that candidates (and centres) can choose from within a specification. The options in GCSE are incorporated into the specification content section above.

*GCE A level*

The 2009 specifications generally provide more unit options for candidates than the 1998/9 specifications. In the 2009 specifications, there is less prescription and arguably greater scope and range for personal exploration; however, this relates directly to the structural changes made to the examination in 2009. OCR, for example, offers candidates the opportunity to select from the endorsed coursework units and AQA offers a choice between two units (Unit 5 or Unit 6), with each of these units having a different word count requirement, in Unit 5 the emphasis is on written material and in Unit 6 the emphasis is on practical work supported by written material.

The 1998/9 Edexcel controlled test offers candidates the opportunity to access papers from the endorsed areas, thereby opening up a good range of choice, including a written paper on the History of Art and Design. WJEC offers candidates the choice between a ‘Written Examination’ and an ‘Investigative Study’ (coursework) as part of one of the examination components.

The 1998/9 AQA controlled test allows candidates to negotiate and agree with their teacher a starting point or topic. The CCEA specification provides themes as starting points, based on films, poets, quotes and proverbs. The OCR controlled test paper provides words and phrases such as ‘ascent or descent’ or ‘the presence of absence’. From these starting points and stimuli candidates can readily develop work through their preferred subject discipline, for example, fine art, textiles, graphic design or three-dimensional design.

The 1998/9 and 2009 specifications use established art and design education practice, where candidates can independently, or in consultation with their teachers, determine their own stimuli and starting points for coursework. This is replicated as an approach for the controlled tests, where initial stimuli and starting points are provided by the awarding organisations.

The demand in terms of options has remained the same. There has been an appropriate modernising of subject discipline options in the 2009 specifications, representing a more design orientated and occupationally relevant tone to the specifications. Generally, the 1998/9 specifications, although generally more ‘art’ biased, provide sufficient design options.

In 1998/9, all the specifications contained mandatory written components. The written demand in some cases was substantial, such as the Edexcel 3,000 to 6,000 word coursework dissertation, the WJEC written examination and the CCEA dissertation.

## **Coursework and controlled assignments (GCSE) and coursework/portfolio (GCE)**

This section describes assessments other than traditional examinations that contribute to the final grade awarded.

### **GCSE**

In 1999, GCSE Art and Design included a coursework component: an assessment activity that is set and marked internally (by a teacher), is not carried out under close supervision and, depending on the task, may or may not be time limited. In the mid-2000s, concern was raised about the lack of controls in coursework, and controlled assessments were introduced, with the first teaching of the revised GCSEs in September 2009. These take place under supervised conditions and are either set by awarding organisations and marked by teachers or set by teachers and marked by awarding organisations. In controlled assessments, control levels are set for each of task setting, taking and marking to enable candidates to demonstrate skills and knowledge that cannot be demonstrated in a traditional examination.

The 2009 Art and Design GCSE include elements of both coursework and controlled assessment:

- Coursework is internally set, assessed by the teacher and externally moderated (by the awarding organisation). This is based around themes and subject matter developed from personal starting points.
- Controlled assignments are externally set, assessed by the teacher and externally moderated. They comprise an externally set task or stimulus presented to the candidates at the start of the controlled test, including a continuous period of focused study.

The supervised (in class) time of 10 hours for the coursework and controlled assignments is consistent across the awarding organisations and between 1999 and 2009. However, there are significant and concerning variations in the controlled test preparation times allocated by the awarding organisations in both 1999 and 2009. These variations seriously undermine the consistency of candidate experience and the candidates' opportunities to demonstrate skills, knowledge and understanding, depending on which awarding organisation specification they happen to be studying.

This variation impacts on standards and equality of opportunity, as previously discussed. All the externally set tasks or stimuli in both the 1999 and 2009 specifications are consistent in the use of starting points and stimuli as the bases for coursework and controlled assignments. The tasks/stimuli range from extended questions to short single-word starting points.

The variations in controlled test preparation allowance times between specifications are almost certain to impact on coursework, either through the advantage of increased time for coursework as a result of shorter preparation times or, conversely, reducing coursework time due to longer controlled test preparation allowances.

The coursework content was generally consistent across the awarding organisations in 1999, with a requirement for between three and four units or assignments of coursework. CCEA and Edexcel deviate slightly from this. The CCEA specification has an option as part of its third unit of coursework for candidates to produce practical work different in nature to Units 1 (two-dimensional) and 2 (three-dimensional) or a visual workbook or a focused study (1,000 words). Edexcel requires two units of coursework and includes a 10-hour controlled test element.

In 2009, there was more uniformity of coursework requirements. All awarding organisations specify at least two units of coursework, in the case of AQA, ‘two or three’. The CCEA specification specifies that one unit must be fine art and the other design. In the Edexcel specification, candidates are expected to include a work journal as part of the evidence for their two units.

There was no detectable change in demand but there was greater consistency in approaches to coursework in 2009.

#### *GCE*

There are, generally, common approaches across the awarding organisations to the content of externally set questions. The emphasis on observational work from primary sources as starting points is standard. In the case of the 1998/9 WJEC specification, the Drawing and Painting unit (A1) is practical-skills based and actively encourages exploration and understanding of the formal elements, whereas the Design and Practice unit (A2) specifies a design or expressive response to a brief. The types of themes and starting points provided to candidates for the Drawing and Painting controlled test for this award include, for example: the environment, natural and man-made objects, the human figure, etc.

The questions used by all awarding organisations in both 1998/9 and 2009 range from extended and directive questions or design briefs, such as those used by WJEC for Design and Practice, to questions based on literary extracts, open-ended questions and single-word stimuli.

The requirements of the controlled tests in 1998/9 and 2009 require candidates to be resourceful and strategic in how they answer the questions. This requirement on Art and Design candidates to use their acquired skills and knowledge to independently and creatively realise their ideas from a starting point remains strong in the examinations. The scope and potential provided by working from a simple stimulus

or starting point enable candidates to demonstrate synoptically the culmination and synthesis of their skills, knowledge and understanding.

Question papers use candidates' familiarity with the process of working from a single stimulus and self-interpreted starting points through their coursework experience. To varying degrees, candidates will at the very least have some comprehension of the strategy and approach expected for the practical controlled tests.

There are no obvious changes in demand between 1998/9 and 2009. However, the content, assessment methodology, structure and quality of information and guidance improved significantly in 2009. In 1998/9 there was a greater demand placed on teachers and assessors to comprehend and accurately apply assessment criteria, due to the complexities of some of the schemes and the inadequacy of some of the supporting information. The very different and idiosyncratic structures and methodologies used in 1998/9 make any comparison across awarding organisations in this year difficult.

The significant variations in controlled test preparation time allowances across all the awarding organisations in both 1998/9 and 2009 will have created very different demands on candidates, depending on the specification studied. Extended controlled test preparation time allowances will have potentially benefited candidate performance for this component, but it is also the case that this may have impacted negatively on time then available for coursework. Overall, this unevenness means that there have been, fundamentally, very different examination designs in operation in both years. In 2009, this inconsistency undermined what, on the surface, appeared to be structural and assessment uniformity across the awarding organisations.

## **Section 3: Standards of performance**

### **Overview**

In GCSE, across the three grade boundaries, the OCR and WJEC scripts were the most evenly spread in the respective rankings. The lack of CCEA scripts available meant that analysis of their performance was more difficult. The ranking of the AQA scripts was not consistent at the different grade boundaries.

In GCE A level, 80 per cent of the OCR scripts were in the top quartile of ranking positions, suggesting that the standard of candidate work was high for that grade in comparison to candidate work from other awarding organisations. The small number of examples of candidate work inhibited a reliable statistical analysis. This was particularly noticeable at the E/U boundary, where fewer than 1,000 data pairs could be analysed.

### **Findings**

#### **Process**

Reviewers considered candidate work from all the awarding organisations in 2009. However, at GCSE grades C and F, no scripts were available. Details of the materials used can be found in [Appendix E](#), script ranking position details can be found in [Appendix H](#), and tables and graphs of candidate performance can be found in [Appendix G](#).

At GCSE (grades A, C and F), packs consisted of up to 11 scripts, and at GCE A level (grades A and E), up to 7 scripts were reviewed per session.

No candidate work was used in the script review for the over time element (1998/9) for either GCSE or GCE, as it could not be located in our archive. Therefore, comparisons over time could not be made for candidate performance at the respective levels and grades.

In GCSE and GCE analyses, the small numbers of scripts available for the review limited the possible depth of the analysis.

#### **Interpreting the graphs**

The graphs below show the spread of the candidate work, as produced by the FACETS software. The centre point indicates the measure related to the relevant ranked script and the error bar whiskers represent the standard error of measurement (SEM) to the corresponding measure. The difference between sequential measures demonstrates the strength of the difference in the ranking position, therefore, large differences would illustrate that scripts were less close in

terms of similarity of candidate performance than small differences. Therefore, there could be a larger difference in judged candidate performance between scripts ranked 1 and 2 than between 2 and 3 (the difference in candidate performance is not necessarily the same between ranked positions).

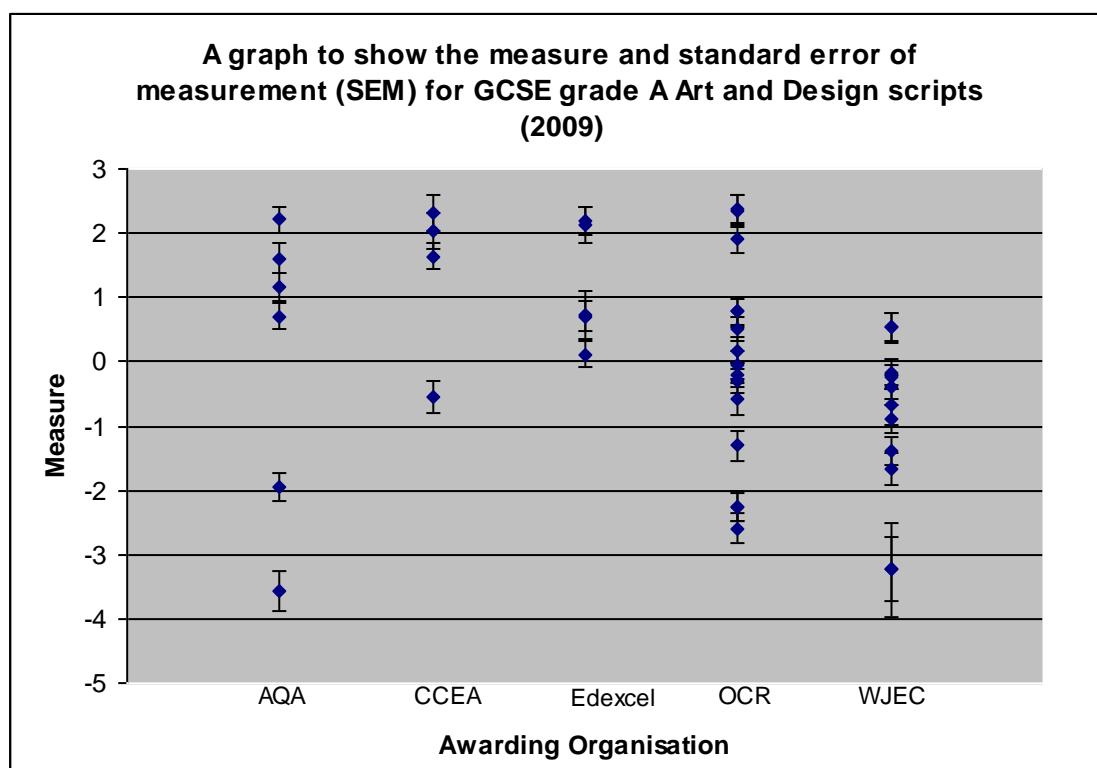
The SEM illustrates the level of confidence that the measure is accurate: the greater the SEM, the smaller the confidence levels. Therefore, large *whiskers* mean that there is less confidence that the measure was accurate. The *whiskers* illustrate the level of confidence, with upper and lower points at which the measure could lie.

The FACETS software will usually produce a rank order, even when there is little difference between the quality of the candidate work considered in the review. This is due to the natural slight variability between candidates who get the same mark. In these cases the rank order would show a relatively even spread of candidate work from different awarding organisations throughout the rank order.

The scripts have been separated by awarding organisation for ease of reference, represented in alphabetical order across the horizontal axis (but can be found as a continuous inter-awarding organisation list in table format in [Appendix I](#)).

### **Performance at the GCSE grade A boundary in 2009**

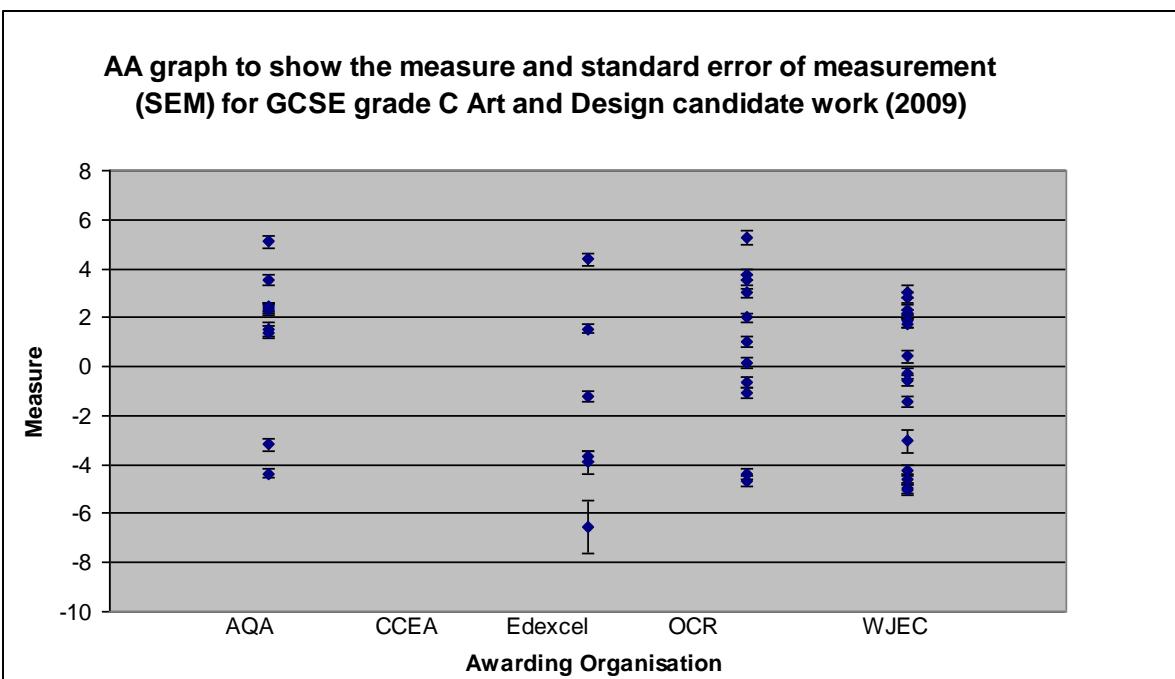
The script review found that over 80 per cent of the WJEC candidate scripts were ranked in the bottom half of the scripts, suggesting a lower level of performance in comparison with scripts from other awarding organisations. Edexcel candidate scripts were all ranked in the upper half of the rankings. Similarly, 75 per cent of the CCEA candidate scripts were ranked in the top quartile. The AQA and OCR script ranking positions were evenly spread.



### Performance at the GCSE grade C boundary in 2009

Comparison across tiers is not applicable for grades awarded in GCSE Art and Design (for some GCSEs there is often an overlap between tiers for grade C). No scripts were provided by CCEA for GCSE grade C.

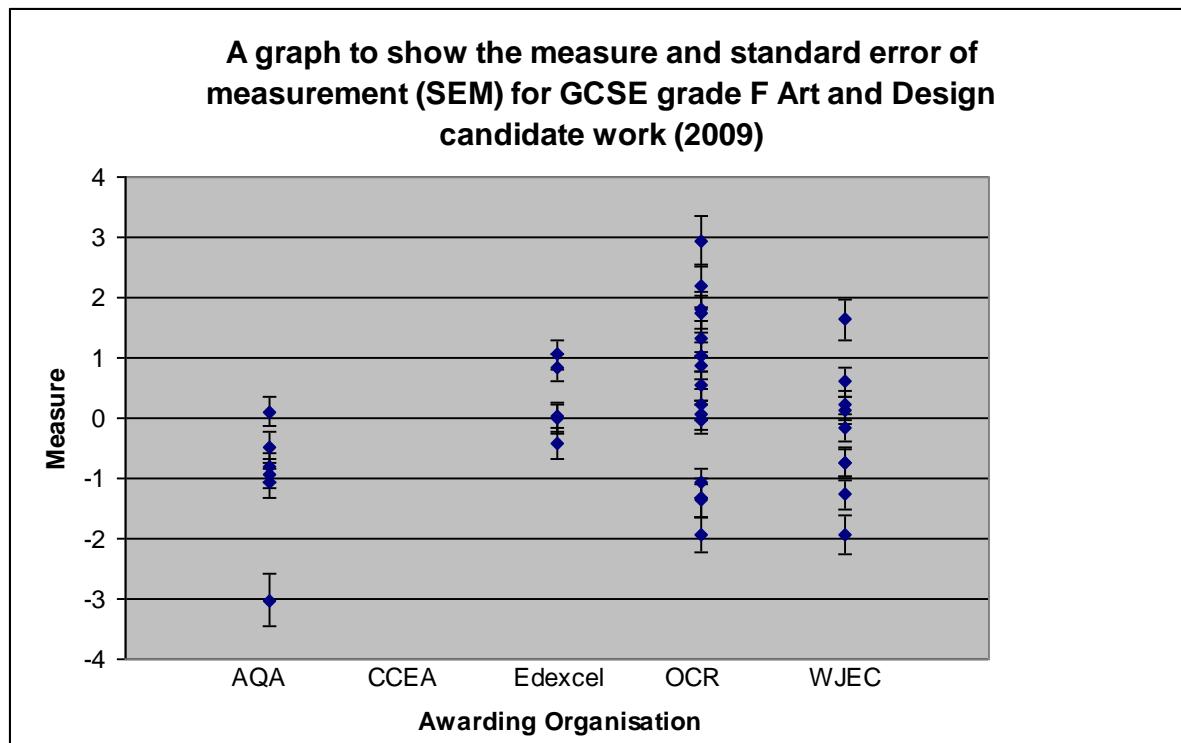
Over 75 per cent of AQA's candidate scripts were ranked in the top half, suggesting that the candidate performance at this grade was of a high standard. The OCR and WJEC scripts were evenly spread in the script ranking positions. However, 50 per cent of Edexcel's scripts were in the fourth quartile, suggesting a lower level of performance in comparison with scripts from other awarding organisations at that grade.



### Performance at the GCSE grade F boundary in 2009

NB: no scripts were provided by CCEA for GCSE grade F.

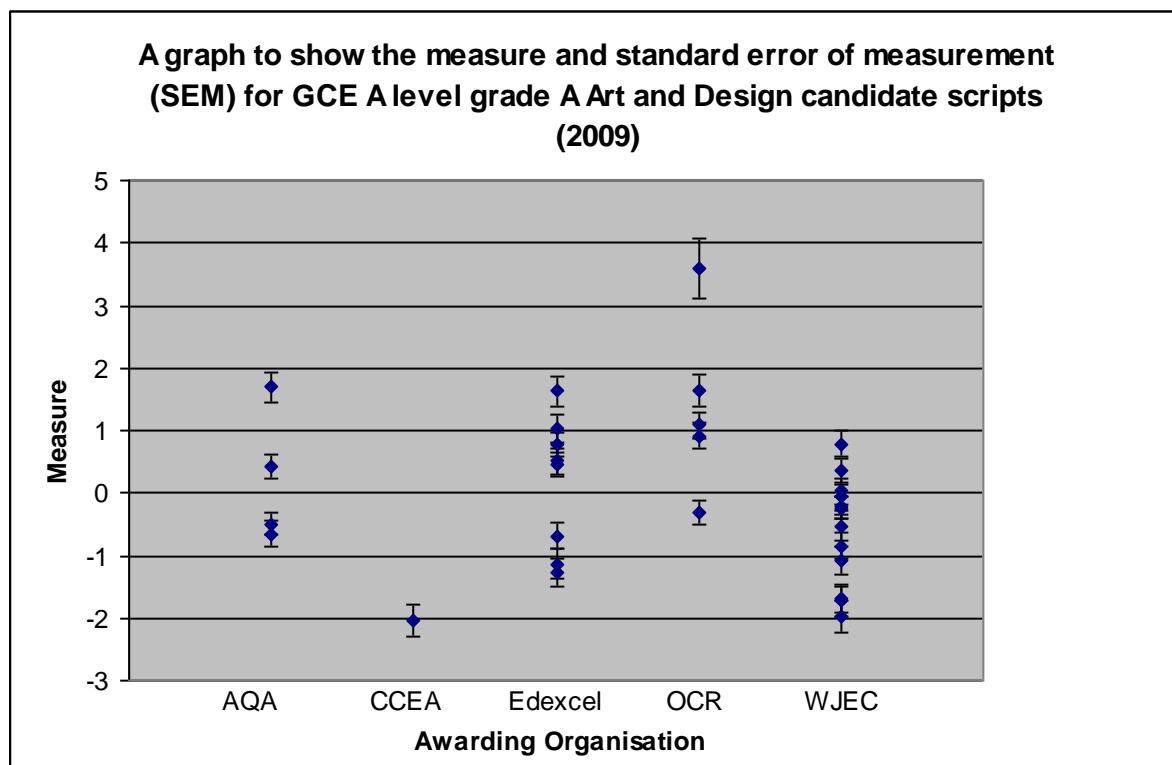
Almost half of OCR's scripts were in the top quartile of ranked script positions, but 25 per cent were in the bottom quartile, so candidate performance appeared to vary significantly. While the WJEC and Edexcel candidate scripts appeared to be evenly spread throughout the ranking positions, over 60 per cent of AQA's candidate scripts were ranked in the bottom half.



### **Performance at the GCE A level grade A boundary in 2009**

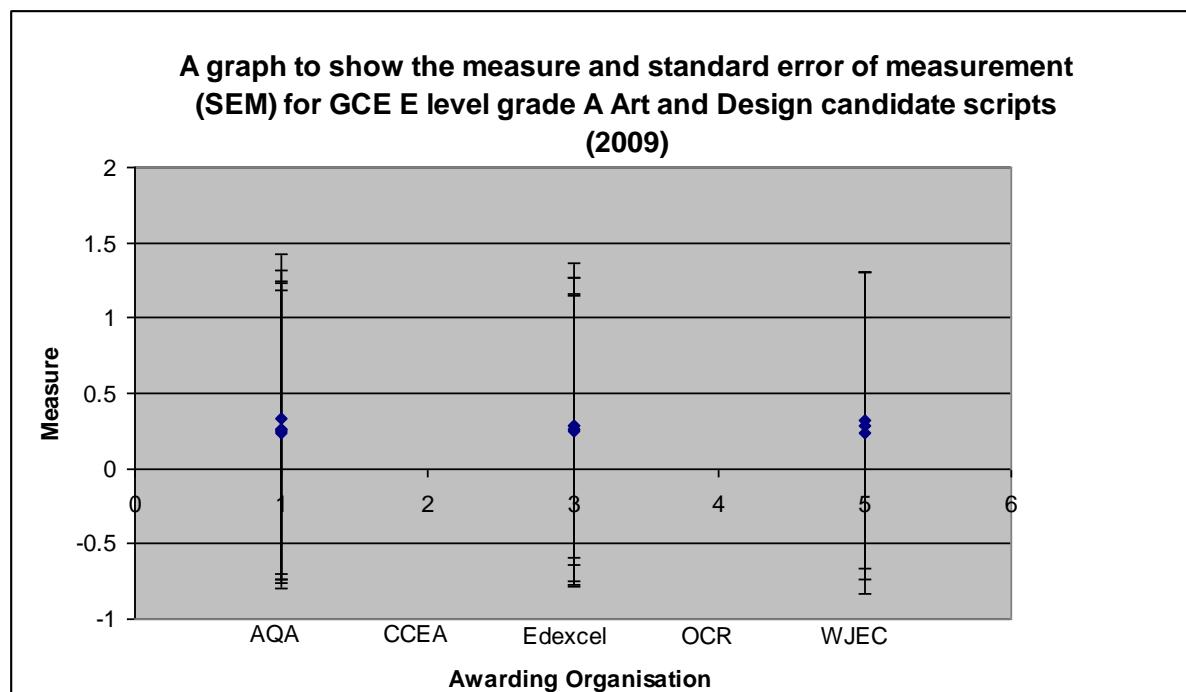
NB: there was significant variation in the number of scripts that were supplied by awarding organisations.

80 per cent of OCR's scripts were in the top quartile of ranking positions, suggesting that the standard of candidate work was high for this grade in comparison to candidate work from other awarding organisations. Scripts from the remaining awarding organisations were fairly evenly distributed in ranking positions, with the exception of CCEA, as its only candidate script was ranked as worst performing.



### **Performance at the GCE grade E boundary in 2009**

It is difficult to make comparisons across the awarding organisations as there were so few scripts provided overall, with both CCEA and OCR providing no scripts. Nonetheless, 80 per cent of AQA's candidate scripts were ranked in the best performing half, suggesting that their candidates demonstrated a better quality of work at this grade compared to the WJEC and Edexcel scripts.



## **Recommendations**

This report has detailed our work in analysing the demand of qualifications across different years within GCE A level and GCSE Art and Design.

From the analysis, reviewers noted a number of elements that could usefully be considered when reviewing subject criteria within the subject. This report recommends that stakeholders should be consulted specifically on the following points as part of any future changes in requirements for GCE and GCSE qualifications in Art and Design:

- whether there should be clearer guidance on preparation times for controlled tests to ensure commonality between awarding organisations
- whether the balance between written and visual work remains fit for purpose.

## **Appendices**

### **Appendix A: Provision of assessment materials and candidate work at GCSE and GCE levels for the National archive (annual inclusion and standards reviews) 2009**

#### **Section 1: Specification of requirements**

1.1 Each awarding organisation should draw the materials for each subject from the specification with their largest entry in summer 2009, unless that selection severely limits the range of examination components available. Where there are several entry options, materials should be drawn from the largest option only, unless Ofqual were exceptionally to agree other arrangements.

1.2 (With regards to GCSE)- where there are both modular and linear (non-modular) examinations in a subject, the awarding organisation operating the modular scheme with the greatest number of candidates (amongst all awarding organisations) should include that modular scheme, even if it is not a specification within the awarding organisation's largest entry. Similarly, the awarding organisation operating the linear scheme with the greatest number of candidates should include that linear scheme. If an awarding organisation runs both the largest entry linear examination and the largest entry modular examination in a subject, it will therefore provide two sets of materials, including candidate work, where required.

1.3 The following materials should be supplied:

- a) Current specification: all associated question papers and final mark schemes.
- b) The 2009 chief examiners' report (CER) and details of awarding procedures particular to the specification supplied.
- c) An indication of how the specification's content and assessment criteria and objectives have been met in each question paper supplied. This may take the form of a grid. For objective tests this should include faculty values, discrimination indices and a specification grid detailing what grade each question was targeted at, as well as an indication of what percentage of candidates got a particular question correct when it was targeted at the grade they got overall.
- d) Unit or component mark distributions (with grade boundary marks shown). It should be clear whether the marks are on the raw or uniform mark scale.
- e) Grade boundaries, overall and by unit (both raw and scaled).
- f) Candidate work as specified in Section 2.

g) Complete data record showing for each candidate selected the raw mark; final mark; weighted or uniform mark; grade for each component/unit (including any non-archived component/unit) and overall grade; and, where relevant, tier of entry.

Where appropriate, materials a)–e) may be supplied in electronic form.

## **Section 2: Candidate work**

2.1 The work submitted should include the examination scripts, the internal assessment, and any oral/ aural examinations (with examiner mark sheet) where these are routinely recorded. In addition, for modular specifications, the examination papers of module tests should be supplied.

2.2 The sample should be of the original work of the candidates. Photocopies of work should only be used where it is impossible to send the originals and with agreement in advance by Ofqual. Candidate and centre names and numbers should be removed wherever they appear in a candidate's work, unless they form an integral part of the work, for example, within a letter.

2.3 Where an awarding organisation's specification has a relatively small entry or where, for some other reason, it is proving difficult to find sufficient candidates who fulfil the criteria, the awarding organisation should contact the Ofqual officer responsible to agree how best to finalise the sample.

2.4 All internal assessment submitted should be that of the particular candidates selected for the sample. If, for any reason, this proves to be impossible, the awarding organisation should contact the Ofqual officer responsible to agree appropriate alternative measures.

2.5 The sample of scripts retained for each specification (option) should be taken from candidates whose final mark lay at or near the subject grade boundaries for A/B, C/D and F/G for GCSE and A/B and E/U for GCE A-level qualifications. At each boundary, each awarding organisation will supply the externally and internally set and marked assessments of fifteen candidates. Candidates selected should be those whose performance across units is not obviously and significantly unbalanced.

2.6 In tiered subjects, where the same grade boundary may feature in two tiers, separate sets of candidate work for the boundary should be provided from each tier.

### **In addition for AS/A level specifications:**

2.7 Where awarding organisations have to supply candidate work for an A level specification, two samples are required: one for the AS and one for the A2 units.

2.8 For AS level, the work of 15 candidates whose mark for the AS is at or close to the UMS boundary for an AS grade A (240) or grade E (120) should be supplied.

Candidates selected should be those whose performance across the three AS units is not obviously or significantly unbalanced. Candidates should have taken at least two of the three AS units in the June examination series.

2.9 For A level, the sample comprises the A2 work of 15 candidates who have gained c240 UMS marks at A or c120 UMS marks at E on their A2 units. Candidates selected should be those whose performance across the three A2 units is not obviously or significantly unbalanced. Candidates selected will ideally have also gained an overall A level mark which is at or close to the UMS boundary for an overall A level grade A (480) or grade E (240). Candidates should have taken at least two of the three A2 units in the June examination series.

2.10 The set of AS and A2 units provided should also be a valid combination for A level.

2.11 Where coursework forms a compulsory sub-component within a unit, that coursework should also be collected. Where a unit has optional sub-components, the highest entry option should be supplied. The candidates chosen for the sample should, as far as possible, have a performance across the components of the unit which is not obviously unbalanced.

## Appendix B: Schemes of assessment grids

	GCSE									
	AQA		CCEA		Edexcel		OCR		WJEC	
	1999	2009	1999	2009	1999	2009	1999	2009	1999	2009
Number of components	4	3	4	3	3	3	5	3	4	3
Coursework weighting	60%	60%	60%	60%	60%	60%	60%	60%	60%	60%
Controlled test weighting	40%	40%	40%	40%	40%	40%	40%	40%	40%	40%
Total controlled test time allowance	10h	10h	10h	10h	10h	10h	10h	10h	10h	10h
	GCE									
	AQA		CCEA		Edexcel		OCR		WJEC	
	1998	2009	1998	2009	1998	2009	1999	2009	1998	2009
Number of components	3	6	4	6	5	4	3	6	4	6
Coursework weighting	75%	60%	60%	60%	none specified	60%	70%	60%	25/50%	60%
Controlled test weighting	25%	40%	40%	40%	none specified	40%	30%	40%	75/50%	40%
Total controlled test time allowance	12h	20h	15h	20h	20h	20h	15h	20h	15h	20h

## Appendix C: Assessment objectives – a comparison across awarding organisations and between 1998/9 and 2009

### AQA GCSE AOs

1999	Weight	2009	Weight
3.1 Analyse, interpret and explore ideas, images and feelings, using a range of methods in a variety of media, including recording form, direct observation and experience.	No weighting	AO1 Record observations, experiences and ideas in forms that are appropriate to intentions.	25%
3.2 Identify the distinctive characteristics of images and artefacts from different periods and cultures, relating them to the contexts in which the works were created and, where appropriate, making connections with their own work.		AO2 Analyse and evaluate images, objects and artefacts, showing understanding of context.	25%
3.3 Show a personal and imaginative response to a stimulus, idea, theme or subject.		AO3 Develop and explore ideas, using media, processes and resources, reviewing, modifying and refining work as it progresses.	25%
3.4 Explore a range of investigative and making processes to realise intentions in two and/or three dimensions.		AO4 Present a personal response, realising intentions and making informed connections with the work of others.	25%
3.5 Review, modify and refine their work as it progresses and sustain an assignment or chosen study from conception to realisation.			
3.6 Show understanding in the application of the formal elements of art, craft and design.			
3.7 Communicate ideas and insights in relation to their own work and that of others, including the development of an appropriate working vocabulary.			

## CCEA GCSE AOs

1999	Weight	2009	Weight
Investigating (i) Use and experiment with a variety of media, materials, processes and techniques to explore and record ideas and observations from first-hand experience, memory and imagination. (ii) Evaluate and make decisions about their ongoing work. (iii) Explore a range of reference and resource material to help establish and develop ideas for their work. (iv) Make reference to and imaginative use of approaches adopted by artists/designers/craft workers from their own and/or others' contexts and cultures.	No weighting	AO1 Record observations, experiences and ideas in forms that are appropriate to intentions.	25%
Realising (i) Use and combine elements of visual language in appropriate ways to realise their intentions. (ii) Select and manipulate appropriate media, materials, processes, tools and techniques to realise their work in two and/or three dimensions. (iii) Evaluate and describe their ongoing work from initial ideas through various developmental stages to completion. (iv) Compare and contrast their finished work with that of artists/designers/craft workers in their own and/or others' contexts and cultures.		AO2 Analyse and evaluate images, objects and artefacts, showing understanding of context.	25%
		AO3 Develop and explore ideas, using media, processes and resources, reviewing, modifying and refining work as it progresses.	25%
		AO4 Present a personal response, realising intentions and making informed connections with the work of others.	25%

## Edexcel GCSE AOs

1999	Weight	2009	Weight
Investigation Conduct research and investigation. I. Record responses to direct experience, observation and imagination. II. Investigate visual and other sources of information.	No weighting	AO1 Record observations, experiences and ideas in forms that are appropriate to intentions.	25%
Experimentation Form and develop ideas. III. Review, modify and refine work as it progresses.		AO2 Analyse and evaluate images, objects and artefacts, showing understanding of context.	25%
IV. Explore and use a range of media for working in two and/or three dimensions.		AO3 Develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses.	25%
Documentation Explore contexts and conduct evaluation. V. Identify the distinctive characteristics of art, craft and design, and relate them to the context in which the work was created, making connections with their own work.		AO4 Present a personal response, realising intentions and making informed connections with the work of others.	25%
VI. Make critical judgements about art, craft and design, using a specialist vocabulary.			
Realisation VII. Realise ideas and develop intentions.			

## OCR GCSE AOs

1999	Weight	2009	Weight
1. To show a personal response to a stimulus, e.g. an idea, theme or subject.	No weighting	AO1 Record observations, experiences and ideas in forms that are appropriate to intentions.	25%
2. To record from direct observation and personal experience.			
3. To sustain a chosen study from conception to realisation.			
4. To work independently in realising their intentions.			
5. To analyse an idea, theme, subject or concept and to select, research and communicate relevant information and to make and evaluate in a continuum.			
6. To select and control materials and processes in a systematic and disciplined way (taking account of considerations of cost as appropriate).			
7. To synthesise ideas, impulse and feelings with materials, techniques and processes.			
8. To use and compose visual elements, e.g. line, tone, colour, pattern, texture, shape, form, space.			

## WJEC GCSE AOs

1999	Weight	2009	Weight
<b>Understanding</b> (i) Candidates must demonstrate their ability to identify the distinctive characteristics of art, craft and design. (ii) They must show that they are able to relate them to the context in which the work was created, making connections with their own work. (iii) They must show that they are able to make critical judgements about art, craft and design.	33.30%	AO1 Record observations, experiences and ideas in forms that are appropriate to intentions.	25%
<b>Making</b> (i) Candidates must demonstrate their ability to make judgements and decisions using a specialist vocabulary. (ii) They must show how they are able to review, modify and refine work as it progresses, and realise intentions. (iii) They must show how they are able to explore and use a range of media for working in two and/or three dimensions.	33.30%	AO2 Analyse and evaluate images, objects and artefacts, showing understanding of context.	25%
<b>Investigating</b> (i) Candidates must demonstrate their ability to investigate visual and other sources of information. (ii) They must show how they are able to develop their work through materials, images and ideas. (iii) They must show how they are able to record from direct experience, observation and imagination.	33.30%	AO3 Develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses.	25%
		AO4 Present a personal response, realising intentions and making informed connections with the work of others.	25%

## AQA GCE AOs

1998	Weight	2009	Weight
a) Conceive, organise, develop and evaluate various elements in a continuum to produce a coherent visual statement;		<b>AO1</b> Record observations, experiences, ideas and insights in visual and other forms, appropriate to intentions	25%
b) Identify, analyse and explore design problems, using appropriate strategies, techniques and materials;		<b>AO2.</b> Analyse and evaluate critically sources such as such as images, objects, artefacts and texts, showing understanding of purposes, meanings and contexts	25%
c) Use with understanding formal elements such as line, tone, colour, pattern, texture, shape, form, space, rhythm, harmony, composition, balance, symmetry, decoration, volume, structure;		<b>AO3.</b> Develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying and interpreting relationships and analysing methods and outcomes	25%
d) Show evidence of a personal response to an idea, theme or subject;		<b>AO4.</b> Present a personal, coherent and informed response, realising intentions and articulating and explaining connections with the work of others	25%
e) Work from any observed phenomenon as an aid to the development of ideas or for its own sake;			
f) Organise and present evidence of research from both primary and secondary sources as a means of communicating ideas and concepts;			
g) Understand and define relevant aesthetic, historical and social developments in fine art, architecture or design within the areas and periods specified by the candidate by means of the written word, supported by diagrams, drawings, photographs, video film, computer disk;			
h) Produce a critical appreciation of works of artists, architects or designers and to make and support value judgments, organising and presenting information, ideas, descriptions and arguments clearly			

Components weighted. Different hierarchy of AOs in relation to each component

and logically, using accurate grammar, punctuation and spelling			
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## CCEA GCE AOs

1998	Weight	2009	Weight
4.1 Show personal and aesthetic insights in their sensitive and creative response to any stimulus, e.g. idea, theme, environment, etc and to communicate, using appropriate means and techniques 4.2 Initiate, develop and sustain a selected study from conception to the creative outcome, working independently and/or as a member of a group, to realise their intentions 4.3 Select and manipulate materials, processes and procedures in a controlled manner in order to realise creative intention linking technical proficiency and craftsmanship in the use of appropriate materials, processes and techniques 4.4 Understand, use and compose the visual and tactile elements and principles for example: line, tone, colour, shape, pattern, surface texture, space, scale, volume, proportion, rhythm, harmony, structure and balance 4.5 Record and model in both two and three dimensions, from direct observation; and through experience find, explore, develop and present source material in a relevant and meaningful way; 4.6 Undertake a critical evaluation of their		<b>AO1</b> Record observations, experiences, ideas and insights in visual and other forms, appropriate to intentions <b>AO2.</b> Analyse and evaluate critically sources such as such as images, objects, artefacts and texts, showing understanding of purposes, meanings and contexts <b>AO3.</b> Develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying and interpreting relationships and analysing methods and outcomes	25%
	No weighting		25%

<p>own work and practice and that of artists, craft persons and designers within a contemporary, historical and multi-cultural framework, using an acquired working vocabulary;</p> <p>4.7 Identify, investigate, analyse and resolve problems; evaluate solutions to these problems at the initial, intermediate and final stages in the creative process; and critically analyse personal performance throughout.</p>		<b>AO4.</b> Present a personal, coherent and informed response, realising intentions and articulating and explaining connections with the work of others	25%
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## Edexcel GCE AOs

1998	Weight	2009	Weight
a) Produce a personal response to an idea, brief, theme or topic. b) Sustain a personal response from conception to realisation and to work independently in realising intentions. c) Work from direct experience, finding and developing source material in a sequential and meaningful way. d) Use the basic elements of visual and tactile language in composing an image or artefact and /or developing ideas. e) Show an understanding of the suitability of materials and the effect that this might have on an image or artefact, taking account of economic considerations where appropriate f) Identify and analyse a design problem and/or develop a chosen idea to a final solution with continuous evaluation in terms of its fitness for purpose as well as the relationship between form and function. g) Demonstrate breadth and/or depth of study by producing work in which there is evidence of some understanding of art and design problems which have confronted other artists and designers with similar interests and aspirations. h) Investigate and form judgements about Art	No weighting	AO1 Record observations, experiences, ideas and insights in visual and other forms, appropriate to intentions	25%
		AO2. Analyse and evaluate critically sources such as such as images, objects, artefacts and texts, showing understanding of purposes, meanings and contexts	25%
		AO3. Develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying and interpreting relationships and analysing methods and outcomes	25%

and Design and communicate them in relation to the critical, contextual, multi-cultural and historical aspects of the discipline		AO4. Present a personal, coherent and informed response, realising intentions and articulating and explaining connections with the work of others	25%
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## OCR GCE AOs

1999	Weight	2009	Weight
Personal objectives I. Show an individual, sensitive and creative response to a stimulus; to develop an idea, theme or subject.  II. Demonstrate independence in concept and execution.		AO1 Record observations, experiences, ideas and insights in visual and other forms, appropriate to intentions	27%
Manipulative, artistic and analytical skills  III. Select and control materials, processes and techniques in an informed and disciplined way appropriate to an intention  IV. Select and record analytically from direct observation and personal experience.		AO2. Analyse and evaluate critically sources such as such as images, objects, artefacts and texts, showing understanding of purposes, meanings and contexts	23%
Aesthetic qualities V. Use and compose formal elements as appropriate (contour, shape, colour/tone, texture, structure and the relationships between form and space).	Components weighted	AO3. Develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying and interpreting relationships and analysing methods and outcomes	23.50%

<p>Knowledge and critical understanding</p> <p>VI. Select and communicate information relevant to an idea, subject or theme and evaluate this in a systematic way.</p> <p>VII. Make critical judgements and show a developing appreciation and cultural awareness through personal ideas and images.</p>		<p>AO4. Present a personal, coherent and informed response, realising intentions and articulating and explaining connections with the work of others</p>	26.50%
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## WJEC GCE AOs

1998	Weight	2009	Weight
a) Show a personal response to stimulus e.g. an idea, theme or subject b) Record from direct observation and personal experience c) Sustain a chosen study from conception to realisation d) Work independently in realising their intentions e) Analyse an idea, theme, subject or concept by research, selection, communication, realisation and evaluation f) Identify and solve problems and understand and utilise the functions of design in its relationship to all Art, Craft and Design activities, taking account of economic considerations as appropriate; g) Synthesise ideas, intention and feeling with materials, techniques and processes h) Use and compose visual elements e.g. line, tone, colour, pattern, texture, shape, form, space; i) Select and control materials and processes in a systematic and disciplined way; j) Show a critical appreciation of artefacts of an historical, cultural, or personal nature and to communicate this appreciation by suitable means	No weighting	AO1 Record observations, experiences, ideas and insights in visual and other forms, appropriate to intentions  AO2. Analyse and evaluate critically sources such as such as images, objects, artefacts and texts, showing understanding of purposes, meanings and contexts  AO3. Develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying and interpreting relationships and analysing methods and outcomes  AO4. Present a personal, coherent and informed response, realising intentions and articulating and explaining connections with the work of others	25% 25% 25% 25%

## **Appendix D: Details of GCE A level and GCSE specifications reviewed**

		GCSE awarding organisation and specification codes				
		AQA	CCEA	Edexcel	OCR	WJEC
Year	1999	1191	G07-1	1015	1300–1305	102
	2009	3201–3206	3510	1027–1032	1910–1915	102-01
		GCE A level awarding organisation and specification codes				
		AQA	CCEA	Edexcel	OCR	WJEC
Year	1998/9	4191	1707-1	9020– 9028	9309/1	0002
	2009	5201-6	3510	9030–9036	2900–2956	519-01

NB: for both GCSE and GCE Art and Design, there was often a greater choice of specifications to choose from, for the purposes of the review only the above specification codes were reviewed.

## Appendix E: Details of GCSE and GCE A level scripts reviewed

		Awarding organisation				
		AQA	CCEA	Edexcel	OCR	WJEC
Year	Grade	2009				
		6*	4*	5*	15*	11*
GCSE	A	6**	4**	5**	15*	11*
		9*	0*	7*	11*	15*
	C	9**	0**	7**	11**	15**
		6*	0*	5*	15*	9*
	F	5*	0**	5**	15**	9**
		4*	1*	8*	5*	12*
GCE A level	A	4**	1**	8**	5**	12**
		5*	0*	5*	0*	3*
	E	5**	0**	5**	0**	3**

\* Number of candidate scripts (candidate work) received from the awarding organisation

\*\* Number of candidate scripts used in the script review

NB: no candidate work was available for the 1998/9 element.

## Appendix F: Availability of specification materials for the purposes of this review

Material	2009 materials									
	GCSE					GCE				
	AQA	CCEA	Edexcel	OCR	WJEC	AQA	CCEA	Edexcel	OCR	WJEC
Specification	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Question paper	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Mark scheme	✓	✓	✓	✓	✓	✓	✓	✓	✓	✗
Chief Examiner's Report	✓	✓	✓	✓	✓	✗	✓	✓	✓	✓
Mark distribution	✓	✓	✗	✓	✓	✓	✓	✗	✓	✓
Grade boundaries	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Grade descriptions	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Assessment grids	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Material	Over time materials									
	GCSE					GCE				
	AQA	CCEA	Edexcel	OCR	WJEC	AQA	CCEA	Edexcel	OCR	WJEC
Specification	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Question paper	✓	✓	✓	✓	✓	✗	✓	✓	✓	✓
Mark scheme	✓	✓	✓	✓	✓	✓	✓	✓	✓	✗
Chief Examiner's Report	✓	✓	✓	✓	✗	✓	✓	✓	✓	✓
Mark distribution	✗	✗	✓	✓	✓	✓	✗	✗	✗	✓
Grade boundaries	✓	✓	✗	✓	✓	✓	✓	✓	✓	✓
Grade descriptions	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Assessment grids	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

- ✓ Material was available and was used in the review
- ✗ Material was not available and was not used in the review

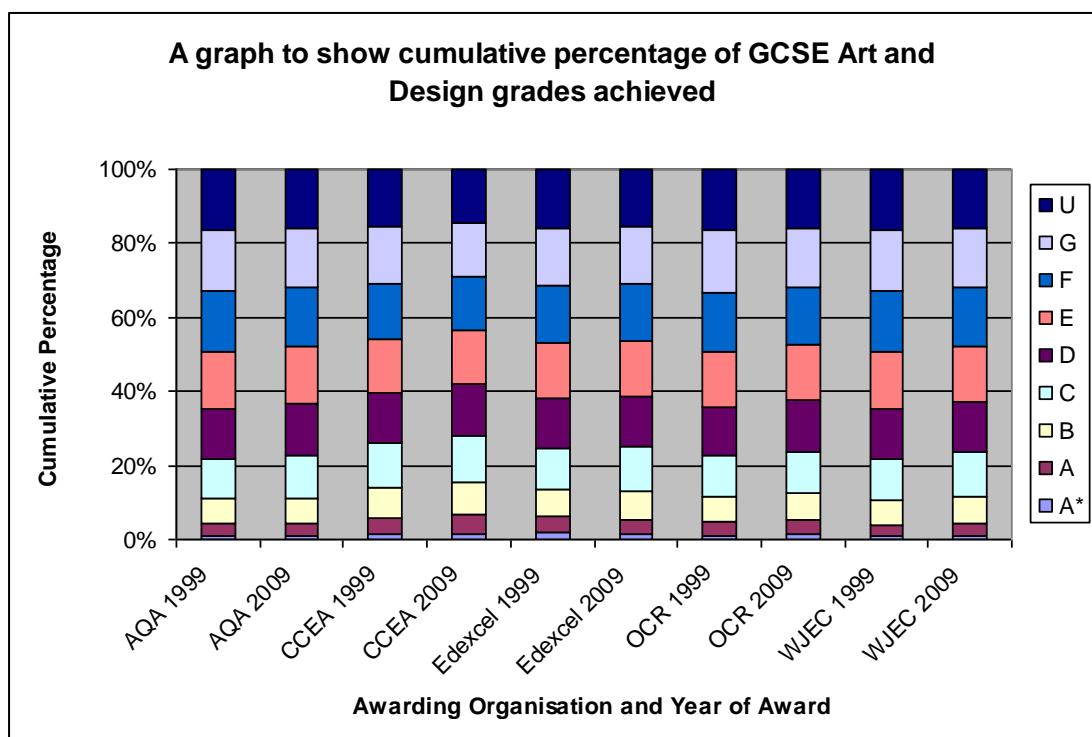
## Appendix G: Candidate achievement by grade

Percentage of grades awarded by awarding organisation for GCSE Art and Design, 1999 and 2009

Awarding organisation	A*	A	B	C	D	E	F	G	U	Total candidate entries
AQA 1999	6.4	14.1	18.9	25.9	17.2	10.4	5.4	1.5	0.3	30,462
AQA 2009	5.7	15.2	21.0	32.1	13.0	8.2	3.6	1.1	0.1	58,842
CCEA 1999	8.8	21.3	22.3	24.8	10.6	7.0	3.6	0.9	0.6	4,557
CCEA 2009	10.1	24.9	27.1	23.4	8.5	3.8	1.3	0.2	0.7	4,724
Edexcel 1999	11.4	15.6	19.5	24.3	14.5	8.2	4.2	1.8	0.5	53,670
Edexcel 2009	7.8	17.1	25.1	27.8	11.1	6.4	3.1	1.3	0.3	34,209
OCR 1999	6.8	15.3	19.9	22.7	15.4	10.1	6.0	2.8	0.9	25,025
OCR 2009	8.2	16.4	20.0	28.1	13.9	7.6	3.6	1.6	0.6	16,143
WJEC 1999	6.1	11.6	22.9	26.1	17.0	10.2	4.5	1.4	0.3	5,906
WJEC 2009	6.4	14.9	23.8	28.2	13.3	7.4	3.4	1.8	0.8	7,088

Cumulative percentage of GCSE Art & Design grades achieved, 1998/9 and 2009

Awarding organisation	A*	A	B	C	D	E	F	G	U	Total candidate entries
AQA 1999	6.4	20.5	39.4	65.2	82.5	92.9	98.2	99.7	100.0	30,462
AQA 2009	5.7	20.9	41.9	74.0	87.0	95.2	98.8	99.9	100.0	58,842
CCEA 1999	8.8	30.1	52.4	77.2	87.8	94.8	98.4	99.4	100.0	4,557
CCEA 2009	10.1	35.0	62.1	85.5	94.0	97.8	99.1	99.3	100.0	4,724
Edexcel 1999	11.4	27.0	46.5	70.8	85.3	93.5	97.7	99.5	100.0	53,670
Edexcel 2009	7.8	24.9	50.0	77.8	88.9	95.3	98.4	99.7	100.0	34,209
OCR 1999	6.8	22.1	42.0	64.8	80.1	90.3	96.3	99.1	100.0	25,025
OCR 2009	8.2	24.6	44.6	72.7	86.6	94.2	97.8	99.4	100.0	16,143
WJEC 1999	6.1	17.7	40.6	66.7	83.6	93.9	98.4	99.7	100.0	5,906
WJEC 2009	6.4	21.3	45.1	73.3	86.6	94.0	97.4	99.2	100.0	7,088

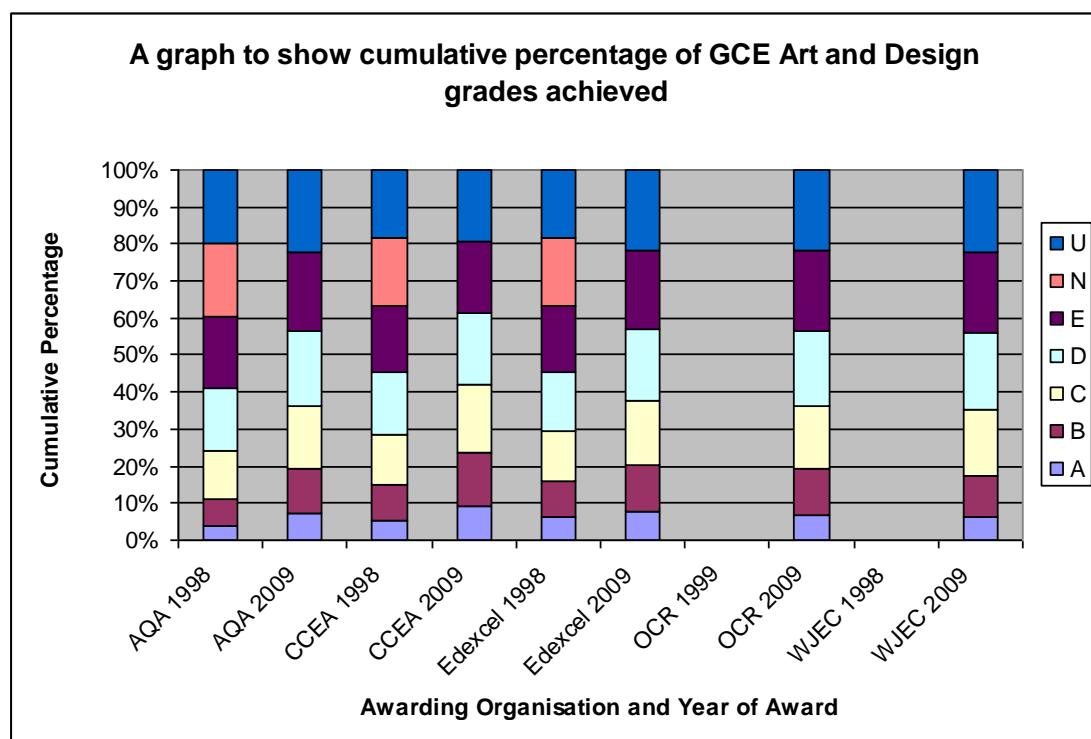


### Percentage of grades awarded by awarding organisation for GCE A level Art and Design, 1998 and 2009

Awarding organisation	A	B	C	D	E	N	U	Total candidate entries
AQA 1998	18.6	19.0	26.3	20.7	11.9	2.8	0.8	3,485
AQA 2009	31.9	24.2	21.1	13.8	6.3		2.7	3,799
CCEA 1998	28.1	25.0	21.8	16.7	6.4	1.6	0.3	609
CCEA 2009	46.4	29.6	18.7	4.0	1.1		0.2	875
Edexcel 1998	32.8	19.8	20.3	14.6	8.9	3.0	0.6	7,284
Edexcel 2009	36.3	22.1	20.0	13.1	6.2		2.3	5,043
OCR 1999	Information not available							
OCR 2009	30.6	26.5	21.5	15.8	4.3		1.3	716
WJEC 1998	Information not available							
WJEC 2009	27.5	23.4	28.3	14.7	4.4		1.7	958

**GCE A level candidate entry numbers by awarding organisation and cumulative pass rates across grade boundaries between 1998/9 and 2009**

Awarding organisation	A	B	C	D	E	N	U	Total candidate entries
AQA 1998	18.6	37.6	63.9	84.6	96.4	99.2	100.0	3,845
AQA 2009	31.9	56.1	77.2	91.0	97.3		100.0	3,799
CCEA 1998	28.1	53.0	74.9	91.6	98.0	99.7	100.0	609
CCEA 2009	46.4	76.0	94.7	98.7	99.8		100.0	875
Edexcel 1998	32.8	52.6	72.9	87.4	96.3	99.4	100.0	7,284
Edexcel 2009	36.3	58.4	78.4	91.5	97.7		100.0	5,043
OCR 1999	Information not available							
OCR 2009	30.6	57.1	78.6	94.4	98.7		100.0	716
WJEC 1998	Information not available							
WJEC 2009	27.5	50.9	79.2	93.9	98.3		100.0	958



## Appendix H: Script ranking positions summaries

NB: where possible, quartiles/halves have been split with equal numbers of scripts.

'NSP' indicates that either no scripts were provided or no scripts were available at that level and for that grade. Therefore, percentages cannot be calculated.

### Number of data pairs statistically analysed in the script review

Number of data pairs analysed			Number of blank lines	Number of missing/ null observations
GCSE grade	A	4,892	1	51
	C	4,457	5	0
	F	3,356	5	1
GCE A level grade	A	4,173	5	0
	E	984	0	0

### Grade A GCSE Art and Design scripts (41 in total)

Awarding organisation		2009
AQA		6
CCEA		4
Edexcel		5
OCR		15
WJEC		11
Quartile 1 (11 scripts)		
AQA		50.00%
CCEA		75.00%
Edexcel		40.00%
OCR		20.00%
WJEC		0.00%
Quartile 2 (10 scripts)		
AQA		16.67%
CCEA		0.00%
Edexcel		60.00%
OCR		26.67%
WJEC		18.18%
Quartile 3 (10 scripts)		
AQA		0.00%

CCEA	25.00%
Edexcel	0.00%
OCR	26.67%
WJEC	45.45%
Quartile 4 (10 scripts)	
AQA	33.33%
CCEA	0.00%
Edexcel	0.00%
OCR	26.67%
WJEC	36.36%

### Grade C GCSE Art and Design scripts (41 in total)

Awarding organisation		2009
AQA		9
CCEA		0
Edexcel		6
OCR		11
WJEC		15
Quartile 1 (11 scripts)		
AQA		44.44%
CCEA		NSP
Edexcel		16.67%
OCR		36.36%
WJEC		13.33%
Quartile 2 (10 scripts)		
AQA		33.33%
CCEA		NSP
Edexcel		16.67%
OCR		18.18%
WJEC		26.67%
Quartile 3 (10 scripts)		
AQA		11.11%
CCEA		NSP
Edexcel		16.67%
OCR		27.27%
WJEC		33.33%
Quartile 4 (10 scripts)		
AQA		11.11%

CCEA	NSP
Edexcel	50.00%
OCR	18.18%
WJEC	26.67%

### **Grade F GCSE Art and Design scripts (35 in total)**

Awarding organisation	2009
AQA	6
CCEA	0
Edexcel	5
OCR	15
WJEC	9
<b>Quartile 1 (9 scripts)</b>	
AQA	0.00%
CCEA	NSP
Edexcel	20.00%
OCR	46.67%
WJEC	11.11%
<b>Quartile 2 (9 scripts)</b>	
AQA	16.67%
CCEA	NSP
Edexcel	40.00%
OCR	20.00%
WJEC	33.33%
<b>Quartile 3 (9 scripts)</b>	
AQA	50.00%
CCEA	NSP
Edexcel	40.00%
OCR	6.67%
WJEC	33.33%
<b>Quartile 4 (8 scripts)</b>	
AQA	33.33%
CCEA	NSP
Edexcel	0.00%
OCR	26.67%
WJEC	22.22%

## **Grade A GCE A level Art and Design scripts (30 in total)**

Awarding organisation	2009
AQA	4
CCEA	1
Edexcel	8
OCR	5
WJEC	12
Quartile 1 (7 scripts)	
AQA	25%
CCEA	0%
Edexcel	25%
OCR	80%
WJEC	0%
Quartile 2 (8 scripts)	
AQA	25.00%
CCEA	0.00%
Edexcel	37.50%
OCR	0.00%
WJEC	33.33%
Quartile 3 (7 scripts)	
AQA	50.00%
CCEA	0.00%
Edexcel	12.50%
OCR	20.00%
WJEC	25.00%
Quartile 4 (8 scripts)	
AQA	0.00%
CCEA	100.00%
Edexcel	25.00%
OCR	0.00%
WJEC	41.67%

## **Grade E GCE A level Art and Design scripts (13 in total)**

Awarding organisation	2009
AQA	5
CCEA	0
Edexcel	5
OCR	0
WJEC	3
First half (7 scripts)	
AQA	80%
CCEA	NSP
Edexcel	40%
OCR	NSP
WJEC	33.33%
Second half (6 scripts)	
AQA	20%
CCEA	NSP
Edexcel	60%
OCR	NSP
WJEC	66.67%

## Appendix I: Tables to show the measure, Standard Error of Measurement (SEM) and infit t values of the ranked scripts

NB: SEM of above 2 indicates that judgements were not quite fitting the expected pattern. The same can be said of the infit t values. Where there are measures and standard errors in brackets it indicates that the Facets Winstep analysis software is indicating that whilst that script was worst than all others it was ranked against, it may not be worse than other information that could be inputted (potentially).

The scripts are listed by candidate performance, with the lowest first.

Art and Design: GCSE Grade A				Art and Design: GCSE Grade C			
Measure	SEM	Awarding organisation	Infit t	Measure	SEM	Awarding organisation	Infit t
-3.57	0.3	AQA	0.98	-6.53	1.07	Edexcel	0.88
-3.24	0.72	WJEC	1	-5.03	0.22	WJEC	1.03
-3.23	0.49	WJEC	1.05	-4.94	0.22	WJEC	1.04
-2.59	0.24	OCR	1.07	-4.65	0.21	OCR	1.03
-2.26	0.23	OCR	0.89	-4.61	0.21	WJEC	0.98
-2.25	0.23	OCR	0.89	-4.37	0.21	OCR	0.96
-1.95	0.23	AQA	1.12	-4.35	0.21	AQA	0.89
-1.67	0.24	WJEC	1.1	-4.25	0.21	WJEC	1.04
-1.39	0.23	WJEC	0.98	-3.91	0.47	Edexcel	0.99
-1.3	0.23	OCR	0.99	-3.67	0.23	Edexcel	0.99
-0.89	0.21	WJEC	1.03	-3.19	0.25	AQA	1.03
-0.67	0.3	WJEC	1.07	-3.05	0.5	WJEC	0.83
-0.57	0.25	OCR	0.96	-1.45	0.23	WJEC	1.1
-0.55	0.25	CCEA	0.91	-1.19	0.22	Edexcel	0.98
-0.4	0.19	WJEC	0.94	-1.06	0.23	OCR	1.07
-0.3	0.19	OCR	1.01	-0.65	0.22	OCR	1.03
-0.23	0.19	WJEC	0.98	-0.56	0.22	WJEC	0.95
-0.2	0.19	OCR	0.99	-0.28	0.22	WJEC	0.98
-0.19	0.23	WJEC	1.11	0.15	0.23	OCR	0.9
-0.05	0.23	OCR	1	0.42	0.25	WJEC	0.98
0.12	0.19	Edexcel	1	1.02	0.21	OCR	0.99
0.18	0.19	OCR	0.99	1.41	0.27	AQA	1.08
0.51	0.19	OCR	1.1	1.5	0.29	AQA	0.88
0.53	0.24	WJEC	0.89	1.55	0.2	Edexcel	0.96
0.54	0.22	WJEC	1.11	1.75	0.19	WJEC	1.1
0.71	0.22	Edexcel	0.88	1.86	0.27	WJEC	1.02
0.71	0.2	AQA	0.96	2.01	0.19	OCR	0.97

0.73	0.38	Edexcel	1.01	2.14	0.19	WJEC	1.05
0.78	0.21	OCR	1.02	2.34	0.25	AQA	0.86
0.78	0.23	OCR	1.07	2.34	0.19	WJEC	1.02
1.17	0.21	AQA	0.99	2.37	0.19	AQA	1.05
1.61	0.23	AQA	1.02	2.44	0.19	AQA	0.94
1.64	0.21	CCEA	1.07	2.82	0.23	WJEC	1.05
1.9	0.21	OCR	0.93	3	0.21	OCR	1.11
2.03	0.28	CCEA	0.99	3.06	0.23	WJEC	1.11
2.13	0.27	Edexcel	0.99	3.51	0.21	AQA	0.92
2.18	0.22	Edexcel	1.02	3.54	0.24	OCR	0.98
2.21	0.21	AQA	1.01	3.78	0.22	OCR	1.05
2.32	0.27	CCEA	0.99	4.37	0.24	Edexcel	1.01
2.36	0.22	OCR	0.94	5.09	0.27	AQA	0.96
2.37	0.22	OCR	1.03	5.27	0.28	OCR	1

Art and Design: GCSE Grade F			
Measure	SEM	Awarding organisation	Infit <i>t</i>
-3.02	0.44	AQA	0.93
-1.94	0.3	OCR	0.97
-1.93	0.33	WJEC	1.1
-1.37	0.26	OCR	0.95
-1.32	0.31	OCR	0.94
-1.27	0.25	WJEC	1.01
-1.08	0.25	AQA	1.06
-1.07	0.24	OCR	0.98
-0.93	0.24	AQA	0.94
-0.81	0.24	AQA	1.13
-0.74	0.24	WJEC	0.94
-0.73	0.25	WJEC	1.06
-0.48	0.26	AQA	1.06
-0.42	0.26	Edexcel	0.91
-0.17	0.23	WJEC	0.98
-0.03	0.24	OCR	1.1
-0.01	0.24	Edexcel	1.13
0.02	0.24	Edexcel	1.08
0.06	0.24	OCR	0.92
0.11	0.24	AQA	0.96
0.13	0.22	WJEC	1.06
0.21	0.24	WJEC	0.96
0.23	0.25	OCR	1.07
0.54	0.25	OCR	1.11

0.6	0.25	WJEC	1.02
0.83	0.23	Edexcel	0.95
0.88	0.23	OCR	0.97
1.02	0.24	OCR	1.03
1.06	0.24	Edexcel	1.01
1.32	0.29	OCR	1.13
1.63	0.33	WJEC	1
1.73	0.31	OCR	1
1.8	0.3	OCR	0.93
2.2	0.35	OCR	1
2.94	0.41	OCR	0.93

Art and Design: GCE A level Grade A			
Measure	SEM	Awarding organisation	Infit <i>t</i>
-2.04	0.27	CCEA	1.08
-1.97	0.26	WJEC	0.92
-1.73	0.23	WJEC	0.98
-1.68	0.23	WJEC	0.95
-1.28	0.23	Edexcel	0.94
-1.13	0.24	Edexcel	1.04
-1.08	0.21	WJEC	1
-0.84	0.2	WJEC	0.96
-0.68	0.2	Edexcel	1.01
-0.65	0.2	AQA	1.15
-0.54	0.21	WJEC	1.1
-0.5	0.18	AQA	0.97
-0.3	0.19	OCR	1.08
-0.24	0.18	WJEC	0.97
-0.23	0.18	WJEC	0.95
-0.07	0.2	WJEC	1.03
0.03	0.21	WJEC	0.94
0.37	0.19	WJEC	1
0.42	0.19	AQA	1.01
0.47	0.19	Edexcel	1.08
0.51	0.21	Edexcel	0.93
0.77	0.2	Edexcel	0.91
0.79	0.21	WJEC	1.1
0.91	0.21	OCR	0.91
1.04	0.23	Edexcel	1.11
1.09	0.21	OCR	1
1.64	0.24	Edexcel	0.96

Art and Design: GCE A level Grade E			
Measure	SEM	Awarding organisation	Infit <i>t</i>
-3.02	0.44	AQA	0.93
-1.94	0.3	OCR	0.97
-1.93	0.33	WJEC	1.1
-1.37	0.26	OCR	0.95
-1.32	0.31	OCR	0.94
-1.27	0.25	WJEC	1.01
-1.08	0.25	AQA	1.06
-1.07	0.24	OCR	0.98
-0.93	0.24	AQA	0.94
-0.81	0.24	AQA	1.13
-0.74	0.24	WJEC	0.94
-0.73	0.25	WJEC	1.06
-0.48	0.26	AQA	1.06
-0.42	0.26	Edexcel	0.91
-0.17	0.23	WJEC	0.98
-0.03	0.24	OCR	1.1
-0.01	0.24	Edexcel	1.13
0.02	0.24	Edexcel	1.08
0.06	0.24	OCR	0.92
0.11	0.24	AQA	0.96
0.13	0.22	WJEC	1.06
0.21	0.24	WJEC	0.96
0.23	0.25	OCR	1.07
0.54	0.25	OCR	1.11
0.6	0.25	WJEC	1.02
0.83	0.23	Edexcel	0.95
0.88	0.23	OCR	0.97

1.65	0.26	OCR	1.08	1.02	0.24	OCR	1.03
1.69	0.23	AQA	1.03	1.06	0.24	Edexcel	1.01
3.59	0.47	OCR	0.94	1.32	0.29	OCR	1.13
				1.63	0.33	WJEC	1
				1.73	0.31	OCR	1
				1.8	0.3	OCR	0.93
				2.2	0.35	OCR	1
				2.94	0.41	OCR	0.93

## **Appendix J: Review team**

NB: no CCEA reviewers were available for the dates of the script review.

Review team		Organisation
Lead reviewer	Cliff Shaw	Ofqual reviewer
Syllabus reviewers	Tony Musker Susanna Blatherwick Clair Hodgson	Ofqual reviewer Ofqual reviewer Ofqual reviewer
Script reviewers	John Nickson Richard Honey Andrew Small Denise Hunt Sarah Mould Louise Gill Keith Walker Gary Bennett Michael Owens John Collins Tony Jackson Camilla Campbell Alex Ashton	Ofqual reviewer Ofqual reviewer Ofqual reviewer Ofqual reviewer Ofqual reviewer Ofqual reviewer AQA Edexcel OCR WJEC National Society for Education in Art and Design National Society for Education in Art and Design National Society for Education in Art and Design

## **Appendix K: Grade descriptors**

### **GCSE grade A grade descriptor**

**1999**

Candidates explore and interpret observations creatively. They express ideas and feelings skilfully, fluently and imaginatively, in visual form. They make effective and sustained use of a wide range of source material and analyse methods and outcomes to develop their own investigations. They make coherent use of visual elements, planning and subsequently developing their work in the light of their own informed judgements as to its purpose and meaning. In the development of their practical work, candidates assess images and artefacts critically, recognising that value and meaning are subject to different interpretations. They identify specific times and places through a knowledge of conventions used in specific works of Art, Craft and Design. They show an understanding of how and why styles and traditions change or stay the same across time and place, and can identify the contribution of artists, crafts-persons and designers. They articulate opinions and preferences using an extensive and accurate working vocabulary.

**2009**

Candidates combine their knowledge, skills and understanding in resourceful, discriminating and purposeful ways and sensitively and skilfully record and interpret observations and experiences. They present ideas and the results of thorough research and enquiry in forms that clearly relate to and facilitate the realisation of intentions. Candidates perceptively and effectively analyse and evaluate images, objects and artefacts. Responses, interpretations and subsequent developments are clearly informed by an understanding of context. Candidates creatively develop and explore ideas and sustain related activity. They confidently manipulate and exploit appropriate media, processes and resources. Significant relationships are established between process and product and work is subjected to continuing review, modification and refinement as it progresses. Candidates present imaginative and personal responses and intentions are realised in a coherent and competent manner. They make perceptive and informed connections between personal lines of enquiry and the work of others.

### **GCSE grade C grade descriptor**

**1999**

Candidates record and analyse observations, expressing ideas and feelings and communicating meaning in visual form. They select and organise information relevant to their work. They experiment with materials, images and ideas and work

independently to develop and sustain a chosen idea. They apply a broad understanding of the characteristics of materials, tools and techniques. They select from and interpret visual elements, modifying and refining their work to realise their intentions.

In the development of their practical work, candidates assess images and artefacts critically. They identify the characteristics of works from a range of styles and traditions and recognise features of continuity and change across time and place. They distinguish between methods and approaches adopted showing knowledge of conventions used in different times and places. They justify opinions and preferences using an appropriate working vocabulary.

## **2009**

Candidates combine their knowledge, skills and understanding in a generally appropriate manner. They record and respond to observations and experiences and present ideas and results of their research and enquiry in forms that are consistent with intentions. Candidates analyse and evaluate images, objects and artefacts with a sense of purpose. They demonstrate understanding of context when developing responses. Candidates effectively develop and explore ideas. They select and employ media, processes and resources appropriately, understand the relationship between process and product and demonstrate an ability to review, modify and refine their work as it progresses. Candidates make connections with the work of others which inform personal responses and support the realisation of intentions.

## **GCSE grade F grade descriptor**

### **1999**

Candidates select and record observations and present ideas and feelings in visual form. They collect visual evidence and information to support their work and experiment with source material showing development of ideas. They experiment with and use materials, tools and techniques with some control and expression. They select media and visual elements appropriate to their intentions and show some ability to modify and refine their work in the development of their practical work, they identify methods and approaches used in a range of images and artefacts and relate these to the time and place in which they were created.

Candidates describe the characteristics of works of Art, Craft and Design and show some ability to support their opinions, using an appropriate working vocabulary.

### **2009**

Candidates demonstrate some ability to combine the knowledge, skills and understanding they have developed; they select and record observations and draw

upon their experiences and present ideas with some understanding of the links between form and intention.

Candidates make an attempt to analyse and evaluate images, objects and artefacts and, in their responses, evidence modest understanding of context. They develop and explore ideas and use media, processes and resources with some control and understanding and make an attempt to review, modify and refine their work as it progresses.

Candidates make a personal response when endeavouring to realise intentions and seek to make connections between their own work and that of others.

### **GCE grade A grade descriptor**

#### **1998**

Candidates combine their knowledge, skills and understanding in intelligent, discriminating and purposeful ways.

Candidates record confidently, in visual and other forms, their observations, experiences, ideas and insights within the context of thorough and sustained research and enquiry. They evidence particular interests and independent judgement in their selection of primary and other relevant sources, and successfully collect, organise and relay information.

Candidates show rigorous and perceptive analysis and critical evaluations of sources. Responses and interpretations are mature and effectively informed by an understanding of associated purposes, meanings and contexts.

Candidates explore and develop ideas, creatively. They undertake and sustain related investigations and select and exploit appropriate resources, materials, processes and techniques, skilfully. Significant relationships are clearly established between working methods and outcomes and these are subjected to containing analysis and sensitive reflection. Integration of the formal elements reveals high levels of understanding and application.

Candidates present imaginative and fluent responses and intensions are realised in a personal, coherent and highly competent manner. They make sensitive and perceptive connections between personal lines of enquiry and the work of others and these are explained with authority and maturity.

#### **2009**

Candidates combine their knowledge, skills and understanding in intelligent, discriminating and purposeful ways. Candidates record confidently, in visual and

other forms, their observations, experiences, ideas and insights within the context of thorough and sustained research and enquiry. They evidence particular interests and independent judgement in their selection of primary and other relevant sources, and successfully collect, organise and relay information. Candidates show rigorous and perceptive analysis and critical evaluation of sources. Responses and interpretations are mature and effectively informed by an understanding of associated purposes, meanings and contexts.

Candidates explore and develop ideas, creatively. They undertake and sustain related investigations and select and exploit appropriate resources, materials, processes and techniques, skilfully. Significant relationships are clearly established between working methods and outcomes and these are subjected to continuing analysis and sensitive reflection. Integration of the formal elements reveals high levels of understanding and application. Candidates present imaginative and fluent responses and intentions are realised in a personal, coherent and highly competent manner. They make sensitive and perceptive connections between personal lines of enquiry and the work of others and these are explained with authority and maturity.

### **GCE grade E grade descriptor**

#### **1998**

Candidates demonstrate some ability to combine appropriately the knowledge, skills and understanding they have developed. Candidates record their observations, ideas and insights in visual and other forms, through research and enquiry. They show that they can collect and organise information and make use of a variety of primary and other sources.

Candidates attempt to analyse and evaluate sources and, in their responses, provide evidence of some understanding of purposes, meanings and contexts. Candidates explore and develop ideas and undertake relevant investigations. They select and employ resources, materials, processes and techniques and, to a certain extent, take account of the relationships between intentions and outcomes. The formal elements are applied with some control and understanding. Candidates present a personal response and make connections between their own work and that of others.

#### **2009**

Candidates demonstrate some ability to combine appropriately the knowledge, skills and understanding they have developed. Candidates record their observations, ideas and insights in visual and other forms, through research and enquiry. They show that they can collect and organise information and make use of a variety of primary and other sources. Candidates attempt to analyse and evaluate sources and, in their responses, provide evidence of some understanding of purposes,

meanings and contexts. Candidates explore and develop ideas and undertake relevant investigations. They select and employ resources, materials, processes and techniques and, to a certain extent, take account of the relationships between intentions and outcomes. The formal elements are applied with some control and understanding. Candidates present a personal response and make connections between their own work and that of others.

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