



Moderators' Report/ Principal Moderator Feedback

Summer 2022

Pearson Edexcel GCSE in Art & Design
(1AD0/01 – 1TE0/02)

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Contents

Introduction	2
Administration and Moderation	6
Component 1 Personal Portfolio	12
Summary	21
Grade Boundaries	24

Introduction

This report reviews the **2022 series of GCSE Art, Craft & Design (1-9) examinations; 1AD01/02, 1FA01/02, 1PY01/02, 1GC01/02, 1TE01/02**

The Pearson/Edexcel GCSE specification aims to provide, for all centres, a framework (appropriate and accessible to a range of levels of candidates' experience and ability) which encourages an adventurous and enquiring approach to art, craft and design.

The GCSE specification forms part of an educational continuum. GCSE builds on art practice at Key Stages 1, 2 and 3.

GCSE candidates should be able to

- develop practical artistic skills and abilities
- demonstrate an understanding of past and contemporary art and design practice
- produce a personal response that embraces a range of ideas
- reflect on their work and on the work of others.

In 2022 the GCSE specification gave centres a framework to offer candidates flexible and exciting GCSE courses.

Moderators recognised that numerous centres built on sound good quality practice to construct suitable courses of study for their candidates.

Teachers who

- examined the specification
- attended national training programme events or requested centre-based training offered by Pearson/Edexcel
- scrutinised the exemplars and support material available on the Pearson/Edexcel website
- sought clarification from the Pearson/Edexcel Subject Advisor (**Susan Young email: susan.young@pearson.com**)

Found they were well placed to bring together suitable courses of study sustained by long-established good practice.

Centres that had not scrutinized the specification thoroughly, or taken advantage of the support outlined above, may not have fully understood some aspects of the specification. Centres should visit the Pearson/Edexcel website for regular updates of the extensive support material available along with scrutiny of the Centre Guidance Document.

Successful courses of study encouraged candidates to complete visual research using primary and secondary sources and record observations, experiences and ideas in varied, appropriate and skilful ways. Good quality candidate submissions showed an ability to observe, select and interpret with discrimination, imagination and understanding. Moderators noted that candidates certainly flourished in centres where teachers stressed the value of working successfully from first-hand experience.

The importance and value of pursuing and documenting a creative visual journey, informed by critical and cultural contexts, is clearly acknowledged by successful centres to be crucial. Notable submissions showed convincing evidence that candidates achieved striking growth in the development of their ideas and realised quality outcomes as a result of fully exploring and reviewing a range of possible solutions, then suitably modifying their work as it progressed.

The significance of the individual intention, the final outcome/s, for GCSE artists, was definitely valued in successful centres. To their credit many centres showed they recognised that a detailed intelligible visual account of the creative journey was an important part of candidates' submissions. Some centres clearly appreciated that exceedingly large volumes of evidence were, without doubt, not a requirement and, as a result, enabled their candidates to allocate an adequate amount of time to produce convincing final submissions.

It is worth emphasising that although it may be unnecessary to present every single piece of work for assessment and moderation, it is in every candidate's best interest to ***select enough convincing evidence to reflect their best***

performance and therefore plausibly substantiate teacher-examiner assessment decisions.

In 2019, many candidates showed they understood how to use a range of materials, processes and techniques, new technologies and moving image, to add to their knowledge and use of visual language.

The degree to which candidates knew about and understood a range of work from current practice, past practice, and different cultures. Demonstrating an appreciation of continuity and change in art, craft and design was undeniably evident in the 2022 series. Centres frequently recommended that candidates made critical and contextual references. In most cases centres were encouraging candidates to investigate and analyse contextual encounters using visual language and therefore resisting the inclination to submit extensive amounts of annotation. It is, perhaps, worth stressing that the purpose of annotation is to show an understanding of the work of other practitioners and the degree to which contextual exploration informs the growth of candidate's personal ideas and outcomes.

Candidates of high quality repeatedly provided teachers and moderators, in 2022, with opportunities to see impressive outcomes that revealed in some cases, exceptional ability, understanding, imagination and creativity.

Candidate work from 2022 GCSE Fine Art



Administration and Moderation

The **Centre Guidance Document** is available to centres on the Pearson/Edexcel website. Unquestionably, where centres carefully read the, CGD assessment and moderation processes were accomplished efficiently.

Moderators continue to provide, a feedback report (E9) available via Pearson/Edexcel Online. Centres must study the feedback report and respond appropriately to its contents for support in achieving credible assessment decisions.

An **Assessment Guidance Grid** (AGG) and an Authentication Form must be completed correctly for each candidate and made available for moderators when they visit the centre. **Centres should note the Authentication Form enables the candidate not only to declare the work submitted for assessment has been carried out without assistance, but also gives permission for Pearson/Edexcel to use their Art Craft and Design work for vital standardisation, training, and exemplar purposes.**

In 2022 all Candidate marks are submitted to Pearson/Edexcel using the online system (EDI). It is worth reminding centres of the need for accuracy when transferring teacher examiner assessment marks from the AGG to the direct online input.

Most centres offered candidates' work for moderation in the form of an exhibition. Candidates' hard work and enthusiasm certainly justified the celebration, presented by an exhibition, for others to enjoy. Centres subject to constraints of space and unable to display candidates' work as an exhibition submitted the work in folders. Candidates who had been encouraged to arrange and select their folder carefully to reveal evidence of their creative journey, helped uphold the rationale underpinning teacher examiner assessment decisions.

All moderators welcomed centres' readiness to provide a separate rank order for the moderation visit. Many centres took great care in placing clear labelling with a candidate's work to make it easily identifiable. Helpful exhibition maps enabled

moderators to locate each candidate's work easily. The time and care that many teachers took to describe and explain in some detail, the approach taken in their centre toward course structure and delivery, assessment and internal standardisation was always appreciated. Centres should recognise the genuine value of the **initial dialogue** as it always offered a vital opportunity for the visiting moderator to seek full understanding of the character and context of the visual evidence offered, by candidates, for the assessment objectives.

It is vital that centres mark their candidates' work using the assessment guidance available and assessment support material on the website together with the taxonomy and assessment guidance grid. Centres that followed this practice showed a more accurate understanding of performance levels. Where the assessment guidance and support material were used carefully to arrive at assessment decisions teacher examiners achieved sound and accurate internal marking and reliable standardisation across all titles and teaching groups. In the interests of marking precisely, centres should **steer clear of any temptation to make grade boundary assumptions** as a guide to assessing the evidence found in a candidate's body of work.

The moderation sample is a computer-generated random selection of candidates. The work of all candidates must be readily available for the moderation visit. The work of the highest and of the lowest candidate, for the Personal Portfolio component must be presented with the selected sample. Moderators will also require seeing two non-asterisked candidates work during their visit.

It is worth highlighting the significance of thorough internal standardisation. Where this has not been effective within the centre it may result in significant changes to the overall centre marks affecting all candidates and titles. **Centres must internally standardise across all titles, otherwise all candidates' final marks may be compromised.** A secure rank order (within a title or across titles where a centre has candidates for more than one title) is important to centres in their search for reliable internal standardisation. A secure rank order encompassing the total candidate entry with the sample identified within it is of value to moderators because it may provide credible evidence and support for a

centre's effective and precise internal standardisation. It is worth noting where centres do more than one title moderators reported some centres are offering a separate rank order for each title not an overall rank order across titles. This will not be helpful for external moderation.

Candidates performing at the lower levels of attainment commonly showed simple ideas considered from straightforward starting points. Development was informed by simple research and evaluation of a modest range of sources. Minimal exploration of resources and processes and tentative experimentation and refinement underpinned the literal development of ideas. Weak technical control hampered the potential of personal work and research showed elementary connections to intentions. Deliberate responses led to adequate straightforward realisation of intentions. The modest beginnings in the work of lower performing candidates led to superficial understanding.

In the work of more able candidates' moderators noted showed that their ideas provided some reasonable starting points for the growth and development. Work was progressed skilfully and was based on adequate research. Evaluation and analysis showed a degree of straightforward understanding and an appreciation of creative concerns and qualities. Appropriate and predictable selection and experimentation showed that chances to adapt and refine through resources and processes. Noticeable focus underpinned relevant selection and the recording of information from sources and growing technical control supported and communicated intentions. Work was technically sound, and intentions were appropriately realised.

At the higher levels of candidate performance ideas were comprehensive and perceptive evidenced through a sustained investigation. Independent and complex understanding was underpinned by the thoughtful exploration along with comprehensive experimentation. A wide-ranging appreciation of the potential of materials, techniques and processes was unmistakable. Persuasive and personally selected concerns, perceptive engagement with ideas and convincing technical proficiency were commonly found in higher performing candidates. The potential of materials, techniques and processes was credibly recognised, and

secure technical command ensured intentions were completely realised. Personal outcomes revealed some visually exciting qualities.

It is vital that centres secure a realistic grasp of the visual characteristics of all the performance levels (Limited, Basic, Emerging Competent, Competent and Consistent, Confident and Assured and Exceptional in the national context for GCSE Art Craft and Design. ***Pearson/Edexcel not only makes available exemplar material on its website but also training for centres designed to promote a sound appreciation of standards within the national context.***

Candidate work from 2022 GCSE Art Craft and Design



Strengths:

- Complete candidate submissions showing evidence for all assessment objectives.
- Rigorous observance of assessment and moderation processes set out in the CGD.
- Precise and complete AGG, EDI and Authentication Forms.
- A persuasive rank order ***across all titles***.
- Each candidates Personal Portfolio clearly labelled with a map to enable moderators to find candidates' work.
- An informative discussion with a head of department or centre representative (**initial dialogue/discussion**) that details the centre's approach toward course design and delivery, the character of the visual evidence, assessment and internal standardisation procedures.
- Accurate use of assessment guidance and support and a good grasp of the visual characteristics of Limited, Basic, Emerging Competent, Competent and Consistent Confident and Assured and Exceptional attainment in the national context for GCSE Art Craft and Design to sustain assessment decisions.
- Credible internal standardisation for Personal Portfolio and ESA within and across all titles and teaching groups.

Weaknesses

- Incomplete candidate submissions, not showing evidence of all assessment objectives.
- Failure to adhere to CGD assessment and moderation processes.
- Inaccurate and incomplete AGG, EDI and Authentication Forms
- An unconvincing rank order across all titles. Separate rank order for each title
- The lack of an informative dialogue with a head of department covering the centre's approach toward course structure and delivery, the character of the visual evidence, assessment, and internal standardisation procedures.
- Imprecise use of the assessment guidance and a poor grasp of the visual characteristics of Limited, Basic, Emerging Competent, Competent and Consistent Confident and Assured and Exceptional in the national context for GCSE Art Craft and Design to arrive at secure assessment decisions.

- Unconvincing internal standardisation for the Personal Portfolio within and across all titles and teaching groups.

Candidate work from 2022 GCSE Three Dimensional Design



COMPONENT 1:
PERSONAL INVESTIGATION
Centre number: 18325
Candidate name:
Isabel Dacey
Candidate number: 7055
Component code: 1TDD/G1

Component 1 Personal Portfolio

For Component 1 (Personal Portfolio) of the Pearson/Edexcel GCSE Art Craft and Design (1AD01, 1GC01, 1TD01, 1TE01, 1PY01 and 1FA01) candidates complete a body of work for assessment.

It is worth noting at this point that many moderators stated that teachers and students should be applauded for their achievements throughout the pandemic and very few moderator's reports suggested it impacted on the quality and quantity of portfolios.

Component 1 covers work produced from activities, tasks, topics, briefs, theme(s) or projects. A personal portfolio is defined as a body of practical research, experimentation and development, applicable to the chosen title, leading to one or more outcomes or to a variety of resolutions.

Component 1: Personal Portfolio in Art Craft and Design would normally provide evidence of two years' full-time study at Key Stage 4. However, there are a number of centres starting GCSE courses in year 9, increasing the course to three years' full-time. Moderators noted that year 9 work presented in journals was noticeably weaker and didn't help support teacher assessment decisions. It was clear that an induction programme of skills teaching was the best way to begin a GCSE course in year 9. In most of the cases work produced by candidates in year 9 may not be suitable for inclusion in final submissions for external moderation.

Centres can devise the content of Component 1 and plan, select and develop their own theme or themes/projects/briefs/tasks appropriate to their candidates and resources. The work for Component 1 projects may be separate in focus or interconnected. Candidates should be encouraged to develop their own personal ideas. Supporting studies should show the candidate thinking through the growth of their ideas. Component 1 must contain supporting studies and personal response(s). Centres must ensure the authenticity of work submitted for assessment using the authentication form provided.

In 2022 most centres chose to pursue projects/activities that best fitted their own art education situation along with the inclusion of induction periods at the beginning of the GCSE courses in year 10. In centres where GCSE options were taken up in year 9 a skills-based programme was usually offered to students, primarily concerned with developing and securing skills through exploring materials and techniques.

Centres commonly made sure that the flexibility of their preferred Personal Portfolio theme, or themes, allowed each candidate to make personal and well-informed responses. Moderator reports note that centres employed a range of Personal Portfolio themes in 2022 including, Inside/Outside, Event, Environment, Structures, Surfaces, Identity and Distortion. It was also noted that past ESA themes were used; Fragments, Together and/or apart and Extraordinary and/or Ordinary where often recorded in moderator reports.

Course organisation in successful centres clearly embraced the interests of a wide range of abilities. Moderators noted they often encountered courses that promoted high expectations in relation to practical skills, effectively developed self-confidence, made sure that outcomes reflected the true level of a candidate's ability and enabled the successful documentation and communication of creative intentions.

In 2022 Component 1, overall, proved to be a strong element of each candidate's submissions. Many centres had created sympathetic, carefully designed and challenging schemes of work and wide-ranging teaching programmes to provide candidates, across the ability range, with opportunities to bring forward convincing evidence of their achievement in all the assessment objectives. Many centres with authoritative and resourceful approaches clearly engaged candidates in the pursuit of individual and personally relevant concerns. Individual work of quality arose where centres had, in addition to a well-thought-out framework, also successfully provided opportunities for candidates to decide on their own routes to probe and develop individual responses using varied materials and techniques and processes. Able candidates given free control may produce compelling work of high quality. Successful candidates across the ability range produced their best work when working within a structured, although non-prescriptive framework, where there

were ample opportunities to investigate and extend independent and personal responses.

Centres frequently made use of past themes from the legacy and new specification Externally Set Assignment (ESA). Moderators noted that, where centres took individual ownership of a past ESA theme and developed and built on it as a starting point suitable for their setting, they often encountered successful and engaging candidate outcomes. It was also noted in 2022 that many centres used a past ESA theme and paper as a starting point for a year 11 mock exam assignment.

Many centres showed a growing confidence in supporting candidates in their quest to research, react, respond and reflect. Visual analysis and evaluation were found in candidates' work. Unfortunately, there are some centres, which place too much emphasis on writing at the expense of visual analysis and evaluation accompanied by sufficient purposeful and meaningful annotation. Moderators sometimes encountered, principally amongst weaker candidates, a tendency to offer large amounts of text simply copied or downloaded from a website as evidence of contextual research, analysis and response. Moderators also pointed out, perhaps again most notably for weaker candidates, there was an inclination to over-reward explicitly biographical evidence which revealed little in the way of contextual understanding or, significantly, the value of contextual encounters for the growth and achievement of personal candidate outcomes. ***Art Craft and Design (all titles) is fundamentally a visual subject and a visual response using visual language should be encouraged. Annotation should bring about explanation and clarification of the development process.***

Most centres ensured that candidates gave the refinement and reviewing sufficient attention to support the production of the best outcomes. Many candidates, having generated exciting ideas from a contextual references and information gathering or from a visual research starting point, persuasively developed the potential of individual themes through selection, experimentation, and investigation. Moderators noted, in 2022 that many centres helped candidates to make the most of substantiated and meaningful development and therefore avoid any tendency to make rushed, uninformed judgements. However, in some cases

to the clear disadvantage of the quality of final outcomes, a careful process of review, refine and select was treated superficially and ideas could, therefore, be secured too early. Where candidates moved straight from conception to the realisation of final outcomes the result could often be poor in quality. Reviewing, refining and selecting offer essential opportunities for candidates to not only refine skills but also decide on suitable media and ascertain the best focus for realisation. The skilful use of digital media provided another supportive way of developing ideas. Moderators reported that some candidates not only manipulated images, but also thoroughly developed ideas using digital techniques in advance of producing persuasive final outcomes. A range of materials and ways of working was frequently offered to candidates. However, moderators noted they encountered examples where confidence and expertise in using materials and ways of working may undoubtedly have been compromised by deficiency in the quality, intensity, range, and depth of the developmental process leading up to realisation.

Many candidates showed they understood the importance of visual research by recording first-hand observations utilising a range of media, materials and processes. Candidates clearly gained from structured courses endorsing the thoughtful collection and selection of information and recording of observations from a range of primary and secondary sources. Many centres supported candidates in the perceptive use of digital photography to bring together visual evidence of first-hand experiences and make use of this evidence to successfully sustain ideas. It should be emphasised that where centres encouraged a wide range of first-hand research and opposed the extensive use of secondary sources, candidates achieved real individual progress not only in respect of increasing technical proficiency but also in the ability to completely develop the potential of engaging personal ideas. Moderators reported persuasive examples of good practice where the innovative use of digital photography actively supported first-hand visual research. Where candidates had carried out first-hand research in several different ways, overall, the quality of the complete body of visual source material was enhanced. It should be noted that visual research of quality, using photography as an investigative tool, usually came about in centres where the significance of composition, angle of view, lighting, settings and technical know-how had been tackled successfully with candidates and, as a result, moved them

away from the basic snapshots. Many centres clearly encouraged their candidates to recognise that the range, depth, and quality of primary and secondary research had a direct and positive impact on the quality of final outcomes.

Most centres have secured a clear understanding of assessment criteria. Overall, when all the assessment objectives were seen to be mutually supporting, candidates performed at their best across the whole mark range. Where assessment objectives appeared to have been tackled as a series of separate tasks (often headed with the relevant assessment objective), moderators reported that candidates may not have reached their full potential.

It is worth stressing that the assessment objectives are interconnected, and they may be approached in any order in Personal Portfolio activities. It is perhaps obvious that project themes/briefs might begin with specific research activities from first-hand sources. However, projects could commence just as effectively, for some candidates, from working experimentally with materials or develop from personal responses to contextual starting points.

Supporting studies essentially serve to provide evidence of the candidate's line of enquiry (journey) and have the potential, as do final outcomes, to reveal the quality of research, contextual encounters, visual analysis, review, refinement, selection, exploration, development and realisation.

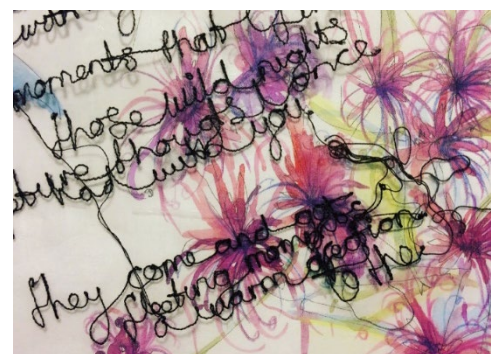
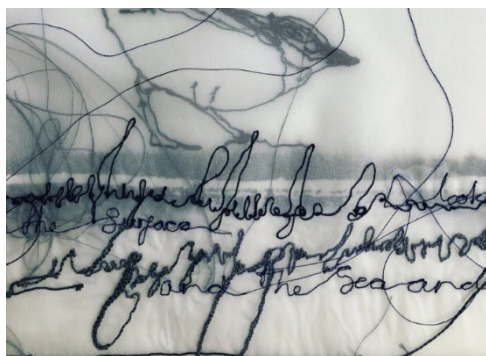
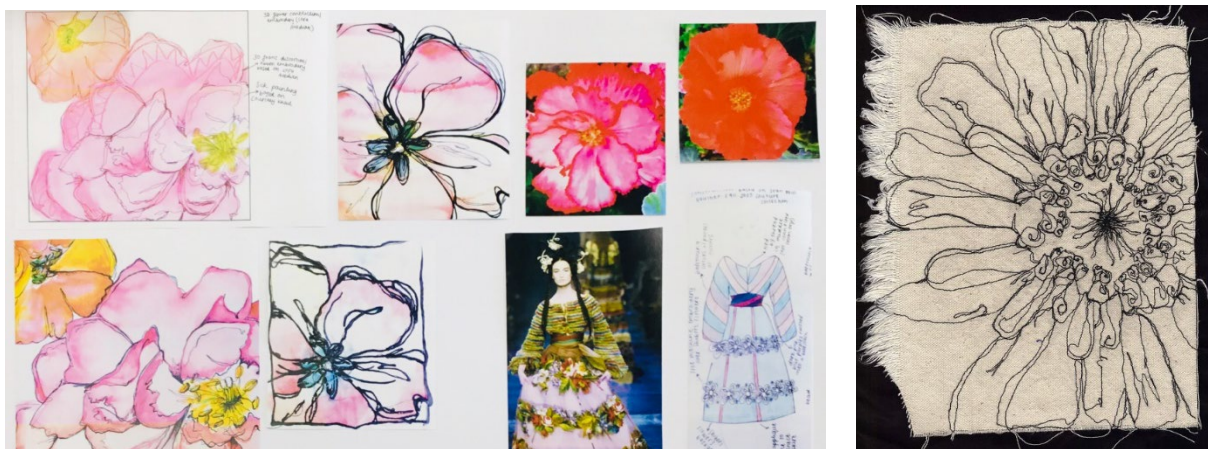
Supporting studies could evidence a candidate's progress and development of ideas using some or all the following:

- work journals
- sketchbooks
- research sheets (A3, A2 and A1)
- notebooks
- PowerPoints
- webpages
- worksheets
- design sheets
- different scale rough studies
- scale models

- samples
- swatches
- test pieces
- maquettes
- thumb nail sketches
- screenshots and other digital material

Moderators reported, in 2022, in some centres, an inclination to over-reward final outcomes. In some cases, outcomes did not sustain centre assessment decisions because of the lack of convincing evidence that demonstrated the sound use and understanding of the potential of materials and techniques and visual language to realise intentions. It is vital, to prevent leniency, that assessment decisions are securely established using the assessment guidance and support material (visual exemplars) available on the Pearson/Edexcel website.

Candidate supporting studies from 2022 GCSE Textile Design



Candidate Final outcome from 2022 Textile Design



Strengths:

- Well-structured and flexible courses that provided candidates, across the ability range, with sound visual language skills.
- Courses that made available to candidates' chances to show their grasp of a range of techniques, processes and methods for research, the use of a variety of media, analysis of artists' work and development of ideas.
- Courses that highlighted the function and importance of visual research and the use of primary sources such as first-hand observational studies and places of interest.
- Work in which relevant contextual study was meaningfully linked to the focus of projects and development of individual ideas.
- Supporting studies that were individual, and informative, expressing thoughts, ideas, experimentation, contextual links and showing review, selection, refinement and development.
- Courses which stressed and promoted the production of ambitious and imaginative final outcomes using materials and techniques proficiently.
- Secure understanding of the inter-relationship of the assessment objectives and sound appreciation of the need for credible and appropriate evidence of a candidate's level of achievement.
- Selecting a focused body of work.

Weaknesses:

- Courses that betrayed a lack of structure or were excessively prescriptive and that did not provide candidates across the ability range with a secure foundation of visual language and skills.
- Courses that did little to move candidates away from over-reliance on copying from second-hand sources with little or no creative purpose.
- Unselective photographic recording of the entirely 'snapshot' variety.
- Disproportionate written evidence (annotation) for analysis and evaluation.
- Contextual evidence that was comprised principally of unrelated biographical studies of artists copied from texts or downloaded from the internet.
- Shallow responses resulting from insufficient review and refinement.

- Weak understanding of the inter-relationship of the assessment objectives and poor appreciation of the need for credible and appropriate evidence of a candidate's level of achievement.
- Not selecting a focused body of work. Often far too much work.

Summary

Many centres showed they have developed confidence in their knowledge and understanding of the GCSE Art Craft and Design specification and the demands it makes on both teachers and candidates. In general centres have built on good practice to build appropriate courses of study.

Quality teaching, thorough and measured planning, the application of a considered approach to the coverage of assessment objectives and fitting resourcing made sure that many candidates performed to the best of their ability. Candidates who achieved their potential did so because centres provided helpful support that emphasised recording visually, in a range of ways, from first-hand experiences to sustain assessment decisions. Relevant contextual encounters provided candidates with encouragement for individual and personal outcomes. Sustained, careful and discriminating research, visual analysis, thorough development of ideas and the refinement of technical skills, invariably resulted in high quality work.

Centres are reminded that scrutiny of the specification, the range of support available on the Pearson/Edexcel website, scrupulous study of the GCSE Art and Design Centre Guidance Document, taking part in the training offered by Pearson/Edexcel and the help available via Pearson/Edexcel's Subject Advisor for Art and Design, all provide routes to developing precise understanding of the specification and assessment.

There remains the need for maintaining a suitable balance, between the volume of supporting studies and preparatory work and adequate opportunity to develop the realisation of final outcomes. Some candidates may, for example, perhaps spend a disproportionate amount of time and effort, during their course, on journal-based work. This means that a large quantity of some candidates' work

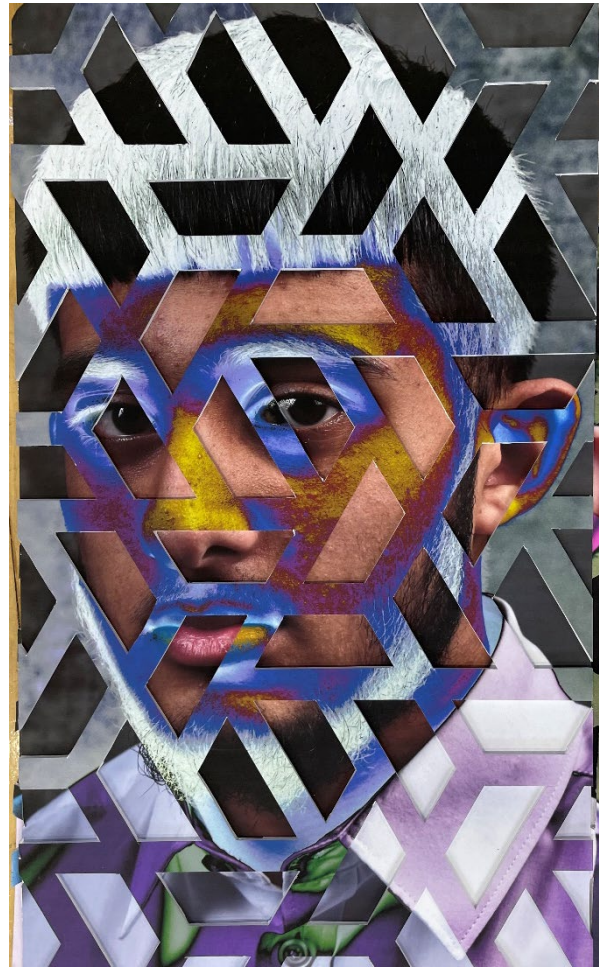
is restricted in terms of both scale and media and their artistic development may therefore be, to some extent, condensed. ***It is worth remembering that the growth of a candidate's creative visual journey continues and may well be enhanced during the production of final outcomes.***

As noted earlier in this report, extremely large volumes of evidence are not a requirement (selection of evidence is actively encouraged). ***It may, after very careful and thorough consideration, be deemed unnecessary to present every single piece of candidate work for assessment and moderation. Prudent selection from the complete body of work produced by a candidate can make up a coherent line of enquiry in a persuasive way.*** It is, on the other hand, in every candidate's best interest to be completely sure that enough quantity of convincing evidence is offered for assessment to uphold teacher-examiner assessment decisions credibly and undeniably.

The GCSE Art and Design specification calls for candidates to support their visual responses with annotation, ***but large amounts of text are, without doubt, not a requirement.*** It is worth repeating that movement away from dissertation (a lengthy and formal written treatment) and toward ***meaningful and purposeful annotation*** (a short explanatory or critical note added to visual evidence) is the expectation. All assessment objectives, right through the entire mark range, may be convincingly evidenced chiefly through a visual response. Candidates frequently reveal visually persuasive evidence of their technical skill, creative reflection, independent working, aptitude for problem solving, evaluative ability, powers of sequential thinking and creative practice. Visual research, visual reaction, visual response and visual reflection are always appropriate in GCSE art.

Finally, it must be said that both centres and candidates should be applauded, particularly this year with the backdrop of the last two years of awarding teacher assessed grades, for the inspiring ways in which, they have responded to the Art Craft and Design GCSE specification.

Candidate work from 2022 GCSE Photography



Grade Boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>