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AS

# Art and Design

7245/C & 7245/X – Three-dimensional design  
Report on the Examination

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7240  
June 2016

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## **General**

Many teachers commented positively on the clear language of the new specification and the inclusion of contextual references in the question papers. Teachers were able to adapt existing schemes of work to meet the requirements of the new specification. The extensive support materials provided on e-AQA were valued by many teachers.

The 10 hour period of supervised time at the end of the Externally Set Assignment was seen as an opportunity for students to produce finished work which was considered to be an appropriate conclusion to AS. The work seen in schools and colleges was very much a celebration of students' achievement in Art and Design.

At the start of the AS year, the majority of schools and colleges provided an introductory course. These varied in both structure and content. A series of focused tasks or short projects introduced students to materials, processes and techniques or were designed to develop particular skills. Most students then produced one extended personal project which addressed all four Assessment Objectives.

Intensive drawing projects provided opportunities for students to explore a range of media and techniques and to develop their observational skills. Examples included small, closely observed studies of natural and manufactured objects and large expressive drawings of the human figure. Explorations into mark-making techniques were widely seen. Some students were provided with small tasks or assignments designed to introduce them to formal elements and the language of art and design. A number of students explored typography, composition and other graphic elements by responding to the work of others in a series of design tasks. In some schools and colleges, students were introduced to computer software packages and print-making media.

For the extended project, most teachers provided students with a choice of stimulating starting points. Some students were asked to respond to a single, open-ended theme. Where students produced their own starting points, these did not always provide enough scope for the investigation and the development of ideas. Responses to ideas, issues and events were often thoughtful and considered.

A wide range of traditional and contemporary practice was seen in portfolios. Fieldwork provided many students with first-hand source material which they often recorded with digital cameras and/or smartphones. Successful students responded to source material with insight and sensitivity. When found images were used successfully, there was evidence of selection and they were responded to imaginatively. Some very accomplished drawings were seen, in both finished and preparatory work. Evidence of good drawing practice was also seen in well-considered sketches and diagrams that were appropriate to intentions and fit for purpose. Thumbnail sketches and storyboards, for example, enabled many students to explore ideas, to refine compositions and layouts, and to plan their work.

In successful work, students were inspired, influenced or helped by references to appropriate contextual material which informed investigations and the development of ideas. Some students investigated contextual material at the beginning of each project. Others referred to the work of others as their work progressed. Appropriateness to the student's intentions was important when identifying and choosing contextual sources. The majority of students demonstrated care and discrimination when selecting relevant contextual material and other sources. Some students simply downloaded collections of unrelated images from websites such as Pinterest and these did little to inform their investigations.

In the most successful work, students provided clear evidence of their intentions and of their ability to investigate and develop ideas. The best examples were thoughtful, personal, coherent and organised. Some exciting sketchbooks were seen and high standards of presentation were reported by moderators. Successful digital sketchbooks included images that were organised into a PowerPoint presentation or into folders that were labelled clearly. The thoughtful and considered selection of images for assessment was an important factor in the most successful work.

It is a requirement of the specification that images which are not produced by the students are identified and acknowledged, either in the body of the work or on the Candidate Record Form.

It is also a requirement of the specification to identify what was produced in the supervised time.

### ***Administration, marking and moderation***

In most schools and colleges, mark sheets were completed correctly and were received by the deadline of 31 May. Problems occurred when Candidate Record Forms (CRFs) and Centre Declaration Sheets (CDSs) were not completed before the moderation visit. Some CRFs were not signed by the teacher(s), some did not marry up with the work displayed and there were some transcriptional errors between the CRFs and Centre Mark Forms (CMFs). However, teachers' comments on the CRFs were often very helpful.

Teachers are reminded to send the pink **and** yellow copies of Centre Mark Forms (CMFs) or two copies of EDI print-outs to the moderator. One copy of each will be returned indicating the required sample(s) for the moderation visit.

Preparation for moderation visits was generally very good. Samples were displayed as an exhibition or presented in folders, either equally acceptable. Labelling was usually clear, but there were a few exceptions which was very disappointing. It was most helpful when different sets of work were clearly labelled and separated. Many teachers organised the samples in rank order. Where different components of a particular candidate were displayed together it was not always a straightforward task to identify which work belonged to which component. The majority of moderators were provided with a quiet, private space to work in. Teachers are reminded that moderation is a confidential process and the moderator must not be required to mark work in public spaces.

A number of moderators commented on the positive approach of teachers to the moderation process and to the warm reception they received. However, there were occasions when they felt under real pressure to reveal marks, which they cannot do because they do not know the outcome of their marking.

Understanding of the requirements of the four assessment objectives often resulted in accurate marking. Problems generally occurred when teachers awarded their top student high marks when a lower mark was more appropriate. Standardisation meetings are viewed by many teachers as an opportunity to see different ways of working and a variety of approaches from schools around the country. The training provided by AQA at standardisation is regarded by many teachers to be exemplary. Erratic marking was often linked to non-attendance at these meetings.

## **Assessment Objectives**

### **AO1**

Successful students demonstrated the ability to investigate and develop ideas in a sustained, focused and coherent manner. Their intentions were clear. Meaningful references to appropriate contextual material helped students to consider different approaches and to develop their own personal language. Analytical and critical understanding was evident in the choices and decisions made by students and in the connections made between images.

### **AO2**

The development of skills when handling media, materials, techniques and processes enabled students to investigate and develop their ideas successfully and to review and refine them as the work progressed. Successful students demonstrated their ability to explore and select resources appropriate to their intentions. Less successful students did not always provide evidence of refining their ideas and their work often lacked basic skills and an understanding of materials and processes.

### **AO3**

Students recorded ideas, observations and insights in a variety of ways including drawings and colour studies, photographs, computer generated material, textile samples, models and maquettes. Successful practical work provided evidence of how students reflected critically on their work and progress and the way that a particular idea or image led to another. Most students provided additional evidence in written materials. The least successful students produced collections of unrelated images with annotations which added little to the understanding of practical work.

### **AO4**

Successful students developed appropriate skills and understanding which enabled them to manage their investigations effectively and to realise their intentions. Clear and confident connections were made between elements of the work. The majority of students realised their intentions at different stages of their investigations as well as in the final outcomes.

## **Portfolio 7245/C**

Moderators saw a wide range of materials and processes used in three-dimensional design. Architectural model making and examples of large and small-scale mixed-media work were seen in some portfolios. A few schools and colleges specialised in ceramics.

There was evidence of good use of sketchbooks and lay-out pads in preparation for exploring three-dimensional materials. A number of schools and colleges used CAD/Cam, SketchUp Pro and other software to develop students' spatial awareness and their ideas for three-dimensional work. Some students kept a visual diary of their work. Examples of site-specific sculpture, set design, architectural design, furniture design and jewellery design were seen and students drew on the work of appropriate designers and fine artists to inform their investigations.

The majority of courses introduced students to materials, processes and making techniques in which the development of skills and understanding was important. Many schools and colleges

provided a series of workshops or introductory tasks which preceded the extended personal project. A variety of themes and ideas was used for starting points.

Some schools and colleges provided students with a broad introductory start to the course. A range of approaches and outcomes was seen. Some provided workshop sessions which focused on developing students' understanding of three-dimensional design. Students explored a wide range of materials, processes and techniques, supported by research into relevant contextual references. Students then developed ideas and investigations based on their chosen theme.

Although some students demonstrated high standards of drawing, drawing was more usually fit-for-purpose rather than skilfully executed. Successful students demonstrated understanding of the design process and realised their intentions in well-considered outcomes.

Some students focused on natural forms and their influence on sculpture. Layering and encasement were carefully executed, exploring seed pods and the internal structure of pumpkins and conker shells. The use of clay slip and soap carving led to a series of small-scale outcomes presented on shelves.

Some students were introduced to work produced by 20<sup>th</sup> century furniture designers and were given the task of designing and making a chair. There were some very strong making skills evident with impressive outcomes seen, making good use of workshop equipment. There was a sense of designing for purpose and thinking about ergonomics evident in developmental work.

Successful portfolios included evidence of critical understanding and the meaningful exploration of appropriate materials, processes and techniques. Time was given to the effective reviewing and purposeful refining of ideas. Annotations were most useful when they helped students to establish the direction of their investigations and to make their intentions clear.

### ***Externally Set Assignment (7245X)***

The open ended nature of each of the five starting points provided students of all abilities with opportunities to develop personal responses and to source appropriate contextual material. In most cases, effective use was made of the ten hour supervised period.

### ***Relief Work***

This starting point elicited responses in a variety of materials including coloured card, wood and clay. References were made to the work of Ben Nicholson, Louise Nevelson and Rachel Whiteread. A variety of source material was seen. Some students used wooden textured panels and clay to produce reliefs which explored contrasts between mechanical and natural forms.

### ***Religious and Cultural Beliefs***

Students approached this starting point in a variety of ways. Some students investigated religious imagery and developed ideas based on the crucifixion of Christ. Models using clay and Modroc were informed by the work of Francisco Romeo Zafra, Timothy Schmalz, Max Greiner and

George Segal. References to traditional religious objects were used to develop ideas in stained glass. The majority of students explored decorative elements within Cathedrals and Churches. Expressive recording of architectural detail was evident in sketchbooks and in the three-dimensional work exploring tiles and motifs. There was evidence of architectural model making, in many cases, a successful design proposal formed part of the final outcome.

### ***Modernism***

Some successful designs for a Modernist residential development were realised in architectural models. Frank Lloyd Wright's Guggenheim Museum and many of Le Corbusier's designs were referred to. Successful responses were seen in jewellery designs and in ceramics. Meaningful references were made to the work of Marcel Breuer and Marianne Brandt.

### ***Sticks and Stones***

There was a wide range of responses to this starting point and the quality of finished work was extremely variable. Some students investigated Land Art and produced installations inspired by the work of Andy Goldsworthy and Richard Long. Patrick Dougherty's willow work and Nicola Hicks' sculptures of animals also informed the development of ideas.

There were numerous links to the work of Peter Randall-Page where students explored his response to natural forms, focusing particularly on seeds and fruit. Many outcomes were driven by the properties of materials and ideas were often based on interesting natural forms.

### ***Grotesque Imagery***

This starting point prompted students to explore ideas through photography, digital manipulation and hand-drawn sketches. A number of very enthusiastic and engaging responses were seen. Leonardo da Vinci's drawings of 'grotesques' and Franz Xaver Messerschmidt's sculptures were used as inspiration. The work of several contemporary ceramic artists also informed investigations and development of ideas. Models and maquettes in clay and plaster culminated in some outstanding ceramic pieces.

### **Mark Ranges and Award of Grades**

Grade boundaries and cumulative percentage grades are available on the [Results Statistics](#) page of the AQA Website.