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AS

# Art and Design

7244/C & 7244/X – Textile 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 (7244/C)**

A variety of approaches was seen which included small introductory projects based on nature, landscape and the seashore, and workshop sessions which focused on drawing, photography, collecting resources and critical and contextual studies.

Some schools and colleges set projects of varying lengths with starting points that included natural objects, pattern, creatures and surface texture. These successfully inspired students and offered appropriate starting points for the development of ideas. One student presented a selection of very personal work based on individual identity and another based their work on society's expectations of a woman's appearance.

Many students produced accomplished sketchbooks that were well organised and clearly structured. Comprehensive explorations were made into textiles materials, processes and

techniques which were relevant to students' intentions. Students experimented with a wide range of exploratory techniques which formed the basis of subsequent work. A key element in successful portfolios was evidence of the development of skills when managing materials, processes and techniques.

Successful portfolios included evidence of a personal response to contextual material which informed the investigation and development of ideas. Understanding of contextual material helped students to develop their awareness and understanding of visual language. The majority of students included meaningful annotations which provided additional evidence of the ability to reflect on their work and also provided helpful insights into their thinking as the work progressed.

Observations were recorded in drawings, sketches, diagrams and in students' own photography. A number of students used electronic media to manipulate and overlay images or to explore colourways and composition.

A wide variety of textile techniques was utilised including stitching, machine work, embroidery, printing and dyeing. Highly personal, imaginative and expressive work was seen. Outcomes included wall hangings, garments, textile constructions, sculptural forms and installations. A range of construction and manipulation techniques was used in woven, dyed, printed and embellished fabrics. Different materials and techniques were often combined in interesting ways. Where appropriate, textile samples enabled students to consider alternatives and to effectively refine their ideas.

Visits to galleries, museums and other collections contributed to students' awareness and understanding of textile design and also provided inspiration for many of them. Some schools and colleges also provided trips to interesting locations where students found stimulating source material for their work.

### ***Externally Set Assignment (7244/X)***

Most students responded well to the contextual references suggested in the questions and some chose historical and contemporary references inspired by visits to galleries, museums and exhibitions. Teachers commented that they found the inclusion of contextual references helpful. The variety of starting points provided students of all abilities with the opportunity to respond successfully. The introduction of the ten-hour supervised period was well received by students, affording them time to produce extensive personal outcomes.

### **Textile surfaces**

Some lively, experimental surface work was seen. Techniques included hand-made felt, printing and embellishment. Some students utilised paper, card and discarded materials to develop elaborate surface textures. The seascape work of Laura Edgar and Maggie Hambling was particularly influential, as was Sophie Standing's appliqué and free motion embroidery.

Hagar Vardimon's (Hagar Vardimon-van Heummen) hand-stitch methods and dangling threads added to photographs proved inspirational to some students. Outcomes were often very interesting and technically skilled.

### **Fragments**

A variety of personal responses to the decorative elements found in the work of Gustav Klimt and Antoni Gaudí were sympathetically incorporated into the work of some students. A number of successful sketchbooks combined mixed media with drawing. In addition to the suggested artists, costumes by Tom Ford, Alexander Wang and Sadie Williams were sources of inspiration.

### **Camouflage**

In some examples seen, the relevance of the contextual references was not always understood. Roberto Cavalli's exotic animal prints and Louise Watson's natural form inspired embroideries embellished with organza and peacock feathers were examples of successful research. Eugene Seguy's colourful repeat patterns led to interesting digital developments, which were hand-embellished.

### **Plant forms**

Developmental studies included drawings of flora and fauna, negative and positive shapes, photographs and textiles samples. Embroidery by Yumiko Higuchi and watercolours of cacti by Sonia Cavellini were used as inspiration in several examples. References to contemporary Japanese surface prints successfully informed the work of a number of students. The scope of the question enabled students to develop personal ideas that were reviewed and refined with focused intent.

### **African textiles**

A rich and exciting starting point prompted investigations into traditional patterns and weaving techniques inspired by the work of Kente & Adinkra. Research based on zoo animals and exotic textiles from the African continent were clearly evidenced in sketchbooks. In the most successful examples students combined Western and African influences to create fascinating and exciting fashion garments. The use of printmaking and limited colour palettes was particularly successful.

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

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