



**General Certificate of Education**

**Art and Design 2200**

**ARTD1**

**Textile Design**

**Coursework Portfolio**

**Report on the Examination**

*2010 examination - June series*

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## ***GCE Art and Design – General (for information specific to Textile Design see page 6)***

### ***General***

Each of the four units made different demands on students and required the development of a wide range of skills and knowledge of the subject appropriate to work at this level. These different demands were intended to lead to courses of study in which students had opportunities to develop as confident artists, designers, craftspeople and photographers, producing work of substance and depth. Many students rose to this challenge.

### ***Coursework Portfolio***

There was a considerable improvement in the quality of portfolios this year. Moderators reported that the majority of portfolios were better organised and provided more convincing evidence of meeting all four assessment objectives. They formed a sound basis for practice across different endorsements. Many students had clearly undertaken a course of study in which there was a clear focus on learning about materials, approaches and techniques which gave them a sound foundation on which to build other units.

One or two projects based on particular ideas, issues or themes were often included. Occasionally, depending on their chosen endorsement, students would include other projects. This approach was more commonly seen in Graphic Communication and Textile Design, where students were expected to learn about diverse aspects of the subject. Most students supported their projects with a collection of additional materials, such as the products of skills based workshops, studies of the work of artists, designers and photographers and materials related to gallery or artist visits.

Sketchbooks and workbooks continued to be popular and often underpinned various aspects of the work. In some cases these were really lively and well constructed; in others they appeared to be simply scrapbooks that added little to students' understanding. A minority of students presented digital sketchbooks.

### ***Written work***

In most units students included written notes and annotations. These often complemented visual aspects of the work. In the most successful cases these notes gave useful insights into students' knowledge and understanding of their own work and that of others. In many cases students were able to reflect on their progress through particular projects. For some, this simply became a list of 'I did this, then I did that'; for others it added another dimension by providing opportunities for reflection and analysis.

### ***Contextual materials***

Students continued to make reference to a wide range of artists, designers and craftspeople from different historical periods. Contemporary examples were popular. In many cases they generated interesting and occasionally, innovative work, but for some students making a constructive response proved to be problematic. A common problem was a lack of understanding of artists' ideas and work. This sometimes resulted in work that was simplistic, banal and crude.

It should be noted that the development of students' own practice is central to this examination. They should be encouraged to make *a personal, informed and meaningful response demonstrating critical understanding*. This statement, in AO4, relates to the students' own work and that of others.

There was also a continuing problem, particularly in photography, of students accessing and producing material that was inappropriate in a school or college context. Teachers and lecturers are reminded of their obligation to monitor materials accessed and produced by students. AQA cannot condone the use of materials that might contravene current child protection policies.

In Unit 3 students were encouraged to access work in galleries, museums and through visits to artists', designers' and photographers' studios. This, for many, proved to be a most fruitful experience with many positive responses seen by moderators. Occasionally, students were disappointed when work in galleries failed to match up to the glossy post card images with which they were familiar. However, this in itself was a learning experience as an appreciation of scale and the physical nature of materials can have a significant impact on the work. Centres are reminded that, where appropriate, students should submit a bibliography and list of galleries and websites visited.

### ***The development of skills***

The development of practical skills has been a major concern in the examination. In the most successful work students were clearly able to manage processes and techniques successfully. They demonstrated awareness of the potential and limitations of particular materials and used them to successfully research and develop their ideas. Unfortunately, a number of students failed to develop their basic skills in the early part of the course and this hampered their progress later. This was a particular problem in some photography courses, where centres had failed to recognise the level of competence and depth of understanding required to achieve A-level standard.

The requirement, in all endorsements except Photography, for students to *explore drawing using a variety of methods and media*, failed to be addressed in a number of centres. It goes without saying that confidence and competence in drawing is a common factor in the most successful work.

### ***ICT***

Students across all endorsements have used some aspect of ICT. The majority have access to digital cameras and camera phones which were widely used as a research tool. A number of students produced digital sketchbooks.

Most students used the Internet, although this was a mixed blessing, as outside the school and college environment it is largely unregulated. Downloaded images were often of a poor quality and responses often seemed somewhat superficial. However, some sites offered students direct contact with artists and gallery sites, enabling them to keep informed about current exhibitions.

In some subjects, such as Graphic Communication, the use of ICT was a central part of practice. This resulted in a number of students creating highly polished professional looking images. In others, ICT was used less convincingly and masked a lack of understanding and skill. Some Textile students used ICT to develop ideas and try out different colours. Although the photography endorsement encompassed film and video, developments generally seemed to be fairly limited. Film and video were often included and often were used as an additional element in particular projects.

Accessing on-screen images was a problem for moderators who often wasted valuable time looking at blank screens and waiting for technical support. Whenever

possible, hard copies of images in the requested sample should be provided by centres to help avoid such problems.

### ***Selection, organisation and presentation of work***

Access to work at teacher standardisation meetings clearly had a positive impact on practice. This was particularly noticeable in portfolios which were better organised and generally easier to 'read'. Many candidates were able to make effective visual links with different aspects of the work to give clear evidence of addressing the assessment objectives. This was particularly noticeable in AO1 where development is a central consideration. Links between students' work and that of other artists, designers, craftspeople and photographers were often also clearly made through the careful positioning of images on mounted sheets and in students' exhibitions.

Annotations formed a part of most students' work and often helped make clear to the moderator their intentions and shed light on the students' knowledge, understanding and achievements. In Personal Investigations good, clear writing and well-presented work was a major consideration. Effective and informative annotations were widely seen in carefully prepared photography workbooks.

Poor quality labelling continued to be a problem, in some submissions. Carefully prepared mounted sheets were often spoilt by crude lettering, often clumsily made using a large felt tip pen.

### ***Administration***

Moderators reported some improvements in administration this year with centres becoming more familiar with AQA procedures and making samples more accessible to moderators. However, there was concern about the lack of organisation in some centres. The late posting of centre marks, the poor organisation of samples and a lack of space for marking work were all issues in some centres. Thoughtful comments on Candidate Record Forms were welcomed and often provided useful insights into the work.

### ***Marking***

Marking was generally more accurate this year although it continued to be a problem in a number of centres. Many teachers and lecturers continued to mark too generously in the higher mark bands, often failing to recognise that a mark of 80 should only be awarded to the most exceptional work. Teacher standardisation meetings were well received and valued. Having opportunities to discuss live work with colleagues and examiners had a positive impact on marking and helped to link the different statements in the marking criteria with visual examples. Although there are limits on the number of teachers attending each meeting all teachers should have access to the visual standards posted on the AQA website. Advice and guidance is also available from Coursework Advisers.

The standardisation of markers in centres continued to be a significant problem with clear differences emerging across different endorsements.

### ***AO1***

The ability to develop ideas from the initial starting point to the final outcome in a sustained and informed manner was a significant feature in the more accomplished work. Essential to this process was the ability to use materials and techniques effectively. Contextual sources, when used well, informed the work. In less successful work little real connection was made and the work appeared fragmented. Analytical skills were evident in the way that students were able to use aspects of the

work of others in their own work. Analysis was also evident in written comments and observations.

### **A02**

In many of the more successful courses students were taught a number of techniques related to their chosen endorsement. They learnt about the nature of materials, their potential and limitations. They also had opportunities to experiment with media and approaches. This basic grounding, often in the first part of a course, gave students the confidence to review and refine their ideas as their work developed. For other students these skills were never learnt. They had interesting ideas but were unable to fulfil their intentions and achieve a reasonable outcome.

### **A03**

This AO was well managed by many students who gathered a range of materials related to issues, ideas and themes in a variety of ways. Drawings and colour studies, using a variety of media were popular. Some studies were closely observed; others were looser and more gestural and impressionistic. Much of this work was contained in sketchbooks and workbooks. Some studies were large scale; others were far smaller and contained considerable detail. Written materials were also used alongside drawings and photographs. In the most successful examples recording was focused and relevant to intentions and there was clear evidence of reflection on the decisions made related to different aspects of the work.

### **A04**

Evidence of a personal response and the development of visual language was evident in many AS submissions but it became much clearer in A2. Critical understanding was revealed through the decisions made within the work and by the extent to which students were able to realise their intentions. It was in Personal Investigations that links between visual materials and written work could be best assessed. In some cases little real effort was made to link an art historical essay with the students' own work; in others little effort was made to write in a clear or meaningful way. When the requirements of the Personal Investigation were conscientiously addressed they provided genuine insights into students' knowledge, understanding and engagement with art and design practice.

## ***Textile Design***

### ***Coursework Portfolio***

Generally the portfolios were well organised and presented in a systematic way. They often included textile work alongside mounted sheets and sketchbooks. There were many examples of introductory teacher-led projects and practical exercises followed by an extended project.

Most centres set appropriate tasks and encouraged students to explore a wide range of approaches. The manipulation of fabrics and a 'fine art' approach to textiles seemed to be less popular this year. Fashion based courses were much more popular and the work produced provided evidence of an awareness of designers both past and present. Moderators commented on the fact that more able students experimented effectively with materials and approaches but the work of less able students was far more constrained and predictable. Successful students also made reference to a wider range of artists, designers and craftspeople whose work was not necessarily exclusively fashion or textiles based.

Although some students provided evidence of a broad coverage of techniques this did not always translate into successful conclusions. Subsequent stages in the

development of work often failed to build upon initial explorations and research. There was clearly a need for far more in-depth investigations of ideas and media.

The extended time available for the preparation of portfolios was welcomed by centres. It enabled many students to learn about materials, techniques and artists, craftspeople and designers, in the first part of a course and then move on to one or more in-depth projects at a later stage. There was much evidence of exploring different media and approaches but relatively few students seemed able to review, modify, record and reflect on their work to any significant extent. In some centres contextual sources were mainly images from fashion magazines, craft books or Internet sites.

Where students had experienced in-school workshops or events, there was a marked improvement in their response to all four Assessment Objectives. This was particularly noticeable in their ability to make an informed, personal response. The ability to handle materials varied enormously. Some teachers and lecturers awarded high marks for work based on for the fairly random stitching, tearing, weaving and distressing of materials. There were clearly time constraints but it was noticeable that some of the most successful work came from students working sensitively on a fairly modest scale.

John Galliano continued to be popular but responses to his work were often predictable and disappointing.

Many sketchbooks and workbooks were crammed with material samples and examples of various techniques. A number of these clearly needed to be better organised and edited.

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

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