



**General Certificate of Education**

**Art and Design 2200**

**ARTE4**

**Three-Dimensional Design**

**A2 Externally Set Assignment**

**Report on the Examination**

*2010 examination - June series*

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Set and published by the Assessment and Qualifications Alliance.

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## ***GCE Art and Design – General (for information specific to Three-Dimensional 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.

### ***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.

### **Externally Set Assignments**

Question papers for both AS and A2 appeared to be welcomed by most centres with many teachers and lecturers commenting on the richness of contextual sources and the opportunities provided for imaginative responses. Some of the most successful work seen was in response to externally set assignments.

The structure of the AS externally set assignment with the requirement for a period of supervised time for developmental work appeared to present few problems for centres. Many successful outcomes were seen with the majority of students choosing to produce finished work.

The A2 externally set assignment which offers a longer period for preparation seems to have been welcomed by centres. Many students produced their most successful work for this unit. In the most successful work students established a clear link between their initial intentions and the final outcomes. There were many examples of highly competent work across all endorsements.

### **A01**

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.

### **AO3**

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.

## ***Three-Dimensional Design***

### ***A2 Externally Set Assignment***

For the most part students were able to realise their intentions demonstrating an understanding of their chosen media and using it effectively. Many students showed an impressive awareness of scale, proportion and the use of space. There were examples of full size mock-ups of product designs, well crafted architectural models, large ceramic pots and panels, and a number of substantial plaster and straw sculptures based on the work of sculptors such as Nicola Hicks. Even students whose material handling skills were limited produced personal outcomes that were resolved and the result of thoughtful development of ideas.

Many students made reference to artists and designers included in the question paper; others looked further afield. There was evidence to suggest that, for many, these genuinely informed the development of ideas and outcomes. Examples seen included: visits to museums to record skeletons; visits to farms to draw and photograph animals; visits to galleries to see sculpture and installations and first-hand experience of contemporary architecture. Mostly, these primary sources were supported with intelligent and carefully considered photographic images that were appropriate and informative. The range of sources appeared to be broad with students looking to different art and design disciplines to provide additional ideas and directions to explore.

There were rarely any serious omissions in the application of the assessment objectives although there were marked differences in the nature of work. Some students produced large quantities; others produced far less and in some cases submissions appeared to be rather 'thin'. It is important to note that although quality and depth of understanding is more important than quantity there is a need to provide sufficient evidence of meeting the assessment objectives.

In response to AO1 some students failed to analyse sources adequately and the inclusion of some contextual materials appeared rather superficial. Some students had addressed AO2 rather more effectively with greater emphasis on reviewing and refining ideas as their work developed. Although in providing evidence for AO4 the majority of students were able to make a personal response, invariably these failed to be genuinely informed and meaningful.

## ***Responses to questions***

### ***Assemblage***

Students had made reference to the work of Joseph Cornell, Picasso, Mondrian, Matisse and the Dada Movement. Others had taken the opportunity to explore hat design through the work of Philip Treacy and jewellery looking at contemporary and ethnic sources. While some presentations lacked depth others demonstrated original and meaningful responses.

### ***Landmarks***

There were insufficient responses to this question seen by moderators to make comment.

### ***Attention to detail***

Durham cathedral was a fund of information for one centre whose students had produced responses in ceramics. Some students had elected to interpret this question by investigating and producing jewellery forms.

### ***Colour***

Those students who addressed this question tended to follow the example of Dale Chihuly but also explored the work of Tiffany Studios and stained glass windows. Some students looked at the use of colour in the sculpture of Claes Oldenburg. Outcomes tended to reflect the ideas seen in sources and development was rather limited in some submissions.

### ***Geometric forms***

This question produced some very individual responses based on genuine understanding of selected sources. Many submissions were architectural in nature looking at Modernism but the influence of Islamic tile design was seen in a number of units.

### ***Surface Finishes***

Although many submissions in this endorsement considered surface finish as a characteristic, no evidence was seen of this question topic being selected in its own right.

### ***Enclosing Space***

Again this question attracted architectural responses. The best demonstrated capable model making skills and understanding. The work of IM Pei and his design for the Louvre Pyramid, Frank Lloyd Wright and Le Corbusier featured as reference material.

### ***Animal Form***

Barry Flanagan, Nicola Hicks and Santiago Calatrava were popular contextual sources together with drawings and photographs of birds, animals and museum skeletons. Outcomes tended to be successful and original constructed in a variety of media.

Rarely were there serious omissions in the application of the assessment objectives although there was a substantial variation in the quantity of work produced to satisfy the objectives with some submissions being decidedly 'thin'. Some students do not analyse sources adequately and their inclusion in a project is sometimes rather superficial, AO1. Some students could address AO2 better with particular emphasis on reviewing and refining and although invariably there was a personal response from all, AO4, rather fewer provided evidence to suggest that the response was

informed and meaningful. Some students are still inclined to work wholly from secondary images that restrict their knowledge of spacial awareness. Frequently these students produced one final piece with no other three-dimensional work included.

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

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