



GCSE

ART AND DESIGN

8201, 8202, 8203, 8204, 8205, 8206 Art and Design
Report on the Examination

8200
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This is the first year of awarding for the 8200 specification since 2019 and the Covid 19 pandemic and this report cannot begin without acknowledging the tremendous efforts made, and massive challenges faced by teachers and students over the last two years. The nature and scale of disruption has varied hugely for different schools, individual students and for different regions across the country and overseas. For Art and Design this meant that for significant periods of time the range of equipment, media and materials usually available in schools was restricted or absent, and this severely impacted on student opportunities to learn and create. Staff and student absence were a frequent occurrence. Despite the numerous challenges to the delivery of subject content and evidence required for assessment, schools adapted well to the many interruptions they experienced and teachers should be commended for their ambition and resilience.

Working under many different and difficult circumstances schools have managed to engage their students and enabled them to often produce excellent Art and Design work in response to the specification requirements and across the range of Art and Design titles.

In the Autumn of 2021, as part of the strategy to acknowledge the disruption to teaching and learning, Ofqual indicated that only Component 1 would be assessed. This was welcomed by most schools and although disruption varied across the country, it enabled many teachers to complete a range of activities for the Portfolio. Ofqual has also stipulated that grade boundaries will be set such that results reflect a midway point between 2019 and 2021.

A two-year course during years 10 and 11 was mostly seen by moderators although in some schools there was still evidence of a three-year course starting in year 9. Very few examples of two-year courses concluding in year 10 were reported but where this was the case outcomes lacked the maturity or levels of understanding and skill seen in the submissions of year 11 students.

The submission of marks via e-Subs is now established however there were still errors reported by moderators. Any changes needed due to incorrect submission rarely resulted in samples for moderation being changed during the school visit, but they did on occasion delay the process of moderation quite significantly. Candidate Record forms (CRF) were generally completed correctly, with any issues largely due to incorrect addition. The addition to the CRF in relation to confirming the mark for AO3 against the requirement for drawing and annotation was welcomed by many schools. Centre Declaration sheets were mostly completed, however not all schools were aware of the requirement to have two copies available, one to be taken by the moderator.

Teachers were mainly very grateful that there was no requirement for Component 2 and valued the extra time this gave for Component 1. Many took the opportunity to use past ESA starting points as themes for sustained projects and in many schools, teachers set a mock exam as a means of initiating a sustained project during year 11. In Component 1, many schools met the minimum requirement for a 'sustained project' in addition to a 'selection of further work' however moderators reported that some schools submitted 2 – 3 projects. In these cases, one project was completed in year 10 with a second and sometimes third produced in year 11. Moderators reported that at times it was difficult to identify the further work. In addition, some students would have benefited from being selective about the work submitted. Some work produced in lockdown without staff supervision and guidance did not always match the standard of work produced in school.

Within Portfolio courses there was evidence that during the pandemic teachers had adapted themes to use resources and sources that were available at home and took advantage of online

learning to deliver technical workshops and skills sessions that were further developed once students returned to school. Starting points included 'Food', 'Isolation' and 'Still Life' (created from personal items). Moderators reported that many staff had delivered media, materials and equipment to students' homes. On the return to school, teachers did not initially have access to specialist art rooms. This often resulted in a limited range of media and equipment being available for part of the course. Full access to specialist rooms and associated facilities was eventually restored. Moderators reported that courses where students worked predominantly on digital platforms, Photography 8206 and Graphic Communication 8203, were less affected by access to equipment than other titles. Students could continue to use free online software and Apps to produce digital portfolios and teachers could view work online.

In adapting to the impact of the pandemic many schools delivered a teacher-led introductory project that focused on developing knowledge, understanding and skills through one off activities and workshops. Popular themes included 'Natural Forms'/'The Natural World', 'Landscapes' and 'Portraits. Teachers reported that on their return to school many students had lost confidence, motivation and engagement, therefore in order to restore student attainment and achievement, a more prescriptive approach to the course was often seen by moderators. In year two of the course many schools offered more choice to students in terms of themes/starting points for the sustained study. In some schools students were given the freedom to research their own sources and, with appropriate intervention, explore ideas and themes independently resulting in some highly personal, exciting and mature creative responses. This was particularly evident in the higher mark range. Where students lacked the confidence or motivation for such independent endeavour, schools provided an appropriate structure for the development of ideas. Moderators reported that this approach could be restrictive, however all the assessment objectives were covered and the requirements of Component 1 met. In many schools, student submissions were similar in quality and quantity to pre-pandemic Portfolio courses.

The transition of 3D Design, Textiles design and Graphic communication from Design Technology to Art and Design has continued in many schools, resulting in interesting and often unconventional submissions drawing on a wide range of contemporary and historical sources.

The requirement for evidence of written annotation and drawing produced very few problems this year and it was reported that teachers are generally very clear about the requirements and integrate annotation within the course. A very small number of schools had not deducted marks where appropriate. The support documents available on the AQA website: 'Guide to written annotation' and 'Guide to drawing', together with advice from the Subject Advisor should help clarify any uncertainty.

The return of face-to-face Teacher Standardisation meetings was welcomed by all teachers and the introduction of 'Spidergrams' (in addition to Reminder Notes) as an aid to identifying the explicit evidence in student work and its location within the assessment criteria was very well received. The limited number of meetings, due to restricted availability of venues had a considerable impact on teacher attendance as did illness and staff absence in schools. There were many cases reported when teachers' assessment was accurate although there was a tendency towards rising leniency particularly in the higher mark ranges and more cases of severity in assessment were reported this year. Where the AQA standard had not been applied accurately teaching staff may have been unable to attend Teachers Standardisation or had not made full use of the Spidergrams, Reminder Notes and the JACC method of differentiation within marks bands.

Submissions for the Portfolio course were presented in a variety of ways, both digital and paper based, two and/or three-dimensional, often combining different forms. Digital media was effectively

incorporated into many titles and students clearly enjoyed drawing on a range of contemporary sources and related tools. Whatever the chosen format, many Art and Design students, despite the challenges they faced over the course continue to impress with their ability to develop uniquely personal creative responses and mature, articulate expression.

As in 2019 the integration and links between qualities denoted by each assessment objective was significant. If a student understood the purpose of one assessment objective they often had greater success with others. Students who understood how to use information gathered from a source were able to develop pertinent ideas. The process of refinement then became a process of gradual personal ownership and purposeful engagement. The inevitable outcome of this level of involvement resulted in clear intentions and the development of a relevant personal response.

AO1, at its best, exhibited purposeful initial investigations and growing personal responses. When not at its best, sources were referenced with little indication as to how they might be of use. When quantity ruled quality, moderators reported that submissions referenced many sources but demonstrated few or no links to the student's own development of ideas.

The highest attaining responses in relation to AO2 and AO3 evidenced genuine enquiry and investigation together with evidence of a process which was well considered in thought, reflection and refinement. Ideas were considered, refined, and sometimes rejected in light of reasoned judgment. This was in contrast to students who involved themselves in a series of one-off tasks, sometimes repeating them, albeit with a different material, as an end in itself, to the detriment of a notion of purposeful investigation or development.

For some teachers AO4 continues to be seen as the objective relating to a final outcome. Although any final outcome is always a part of the student's realisation of intentions, this, and the students' personal response, can occur at any point throughout the creative journey.

Moderators reported how impressed they were with the way schools had managed the challenges of the past two years. In the majority of schools, sampled work in all titles was presented in a manner that enabled smooth moderation and information about the content and structure of each course was very helpful. The use of a wide range of contemporary, historical, cultural, craft-based and design-based sources was seen. In addition, a huge variety of contemporary artists were drawn on and sources such as Pinterest continued to be popular and highly accessible. As a consequence of lockdown, many students found their own sources and produced highly personal and creative sketchbooks in response to issues that had particular relevance. Photography and digital manipulation was seen in most titles and innovative use of materials through repurposing was also evident. A wide range of 2D and 3D media was seen including 3D printing, drawing with light and wire, 3D pens and mixed media including collage. Some schools had managed to organise visits to art galleries and museums.

8201 Art, craft and design

Component 1 submissions seen in Art, craft and design have been varied in approach and content with the most successful seen being purposefully expressive, personal in content, inventive in working process and constructed in a variety of appropriate scale and media.

However, within the unusual context of this year's award and considering the challenging circumstances of recent years, it was noticeable that many courses lacked the sense of adventure and ambition that was so evident in pre pandemic times. Many courses had been structured to manage learning with great care, economy and consideration for the student cohort. In response to time lost, remote learning, and isolation, centres had to adjust their method and practice of teaching. Some centres managed to provide both online lessons and 'click and collect' materials and resources. In other schools, submissions were more superficial and engagement with remote learning opportunities was inconsistent. It was therefore pleasing to recognise that most centres had developed Art, craft and design courses that fully met the requirements of the title with submissions that demonstrated practice in two or more areas of study. Students' submissions in Art, craft and design can be 'art' based, 'craft' based or 'design' based with no requirement to work in combinations of more than one art, craft or design approach unless that is the preference. Moderators reported that in the majority of practice seen students had taken an 'art' based approach and this was commonly led by painting and drawing and supported by one or two areas of study in either print and/or photography. Areas of practice exploring textiles, graphic design, product design, fashion design, ceramics, mixed media and sculpture were also evident. However it was not unusual to see submissions with a close resemblance to fine art presentations.

The majority of schools delivering Art, craft and design are leading experience from an 'Art' perspective, which enables personal interpretation and creative opportunity. 'Craft', as an approach is more rarely seen, but can be evidenced through the inclusion of a 'Design' brief approach. The majority of schools deliver no more than two sustained projects, with many structuring portfolios that consist of one sustained project and a further selection of work. Teachers are clearly recognising that the award is based on quality of submission and not quantity of work produced. Submissions seen have been, in most cases, well-resourced. In some schools it was clear that the benefit of beginning a GCSE course in year 9 was introducing skills based learning informed by the assessment objectives. There was evidence of year 10 'foundation' courses conducted in the early weeks of courses and designed to acquire or sharpen skills, processes and techniques. These were followed by opportunities for students to embark on longer projects using generic starting points. During year 11, when students had returned from extended periods of absence, many schools chose to challenge students with 'mock timed test' conditions giving the cohort an opportunity to develop ideas from a range of starting points and sources.

In many of the most successful submissions seen, teachers had set out courses that encouraged highly personal responses inspired by challenging, engaging, open ended themes and starting points. It was encouraging to view samples where submissions illustrated confidence in choices of sources and working processes. The most successful had been highly personalised and frequently motivated through 'issues' based ideas which were exploratory and well considered in both sources and material use. Some of the most exciting work seen had been managed in mixed media, where materials and working processes had been brought together in very different ways. Other successful submissions demonstrated how two-dimensional practice had been combined with three-dimensional construction and sculpture.

Although the prerogative for students to personalise the direction of their work is a valued characteristic of the specification in some instances it has not always been managed successfully. In such circumstances the strength of an idea was not always seen to be matched by the ability to successfully translate observations, feelings and emotions in visual terms. In some submissions the use of secondary sources was of concern. The sources a student might use can be primary or secondary. However how sources inform ideas and intentions in a personal manner is a critical factor. The use of the pastiche or transcription to aid the analysis of contextual sources in submissions seen was often appropriately used and gave students access to knowledge of an artist's technique, such as mark-making or composition. However, where direct, scaled copies of other artists' work was presented as a final outcome, without any personal input except the ability to methodically copy and render, coverage of the assessment objectives was uneven. Copying from found images, seen in Art, craft and design submissions, and unsupported by research or development of ideas may limit the depth and coverage of the four assessment objectives.

Not all courses in Art, craft and design were structured to allow for a well thought out, methodical approach combined with purposeful self-expression. Some courses were prescriptive and the assessment objectives were treated as individual sequential stages rather than a holistic experience that supports and connects the creative journey. On occasions this made some submissions appear disjointed. In such instances the essential links between sources, references and working processes were unclear and raised questions relating to student knowledge, understanding and the development of ideas.

Gallery visits, workshops and off-site visits have been limited over the past two years. Where such opportunities arose they were well managed with submissions seen characterised by an inspirational impact that has aided the development and progression of student practice. Moderators reported evidence of teacher-led after school hours' workshops, day visits to local churches, docklands, bridges, city centres, allotments, coastal locations, bus stations and markets. Some visits took place whilst students were at home during lockdown and were in response to teacher set projects, whilst others were student instigated. All had an inspirational impact on the development and creative direction of student submissions.

Overall, despite a two-year absence from visiting moderation, the evidence is that teachers are paying attention to the assessment objectives: not just for assessment but also for the delivery of a balanced Art, craft and design course. Assessment objective 1 has, in most instances, been thoroughly addressed in terms of analysing and understanding how practitioners' work can inspire ideas. Students access source material from secondary platforms such as Pinterest as well as primary sources. Extensive annotation supporting AO1, although not a requirement, has been a notable feature. In some of the best submissions seen, sources were introduced throughout the ongoing project and there was a strong connection with development of ideas. Assessment objective 2 in relation to trialling, experimentation and refining of ideas has, overall, been less well addressed in terms of investing time to investigate how ideas might be enhanced, developed and altered through material combination and engagement. Where students have purposefully invested time in AO2 their creative journey has been enhanced and embellished with extensive visual possibilities. Time spent trialling and experimenting clearly has a valuable part to play in any successful creative journey. The recording of ideas in relation to assessment objective 3 in Art, craft and design has, in the best practice seen, been managed through observational drawing, planning diagrams, photoshoots, annotation and compositional drawings. Lower attaining submissions have sometimes been simple copies of found photographs. For many teachers and students assessment objective 4 still remains seen as an 'end point' or an 'outcome'. Teachers have reported that 'students like to know what it is they're going to be making'. Personal responses and the realisation of intentions can also be evidenced when students have shown they have

invested time in researching sources, trialled ideas through material combinations and formal elements and recorded their ideas and insights throughout their creative journey.

As we return to a more sustained degree of normality many art teachers will need to re-address the meaning and potential of the assessment objectives. This is the first time we have measured student attainment through moderation for two years. In that time our assessment objectives, so essential to the way in which we deliver art courses, may have been pushed away from being the driver of good teaching and accurate assessment. It is hoped that in the next few years we can readdress the essence of our subject and return to Art, craft and design courses that illustrate adventure, risk taking, trialling, experimentation from a personal perspective across a broad course of study.

8202 Fine art

Fine Art courses seen this year were varied in structure, approach and content. Most were delivered over two years and the majority of submissions met the specification requirement and included a sustained project and further work.

The most successful courses had introduced students to skills and specification requirements in the form of introductory projects or workshop sessions. These had given students the confidence to direct their own creative investigations as the course progressed. Several centres utilised Fine art ESA papers from previous years thus giving students the opportunity to select from a number of starting points. A number had responded with exciting ideas, a sense of ownership and a willingness to take risks. Work exploring a wide range of media, materials and techniques was seen, as was a variety of scale and content. Students responded to some appealing and unusual starting points such as 'Conspiracies', 'De-humanisation' and 'Abandoned Places,' to produce outcomes in different media and formats including; drawing, painting, printmaking, sculpture and digital imagery. Themes including; 'Gardens' and 'My Surroundings' enabled students to make connections with their own experiences during the pandemic. More common starting points were 'Natural Forms', 'Portraiture/Identity' and 'Architecture'.

Where students had started their GCSE Fine art course in year 9 and submitted portfolios at the end of year 10, a lack of maturity, confidence and independence of approach was often evident in the skills and personal responses developed. Feedback on courses started in year 9, noted weaknesses connected to a lack of independent thought and technical proficiency. In some centres the use of year 9 time to introduce skills, had positively impacted on portfolio responses by giving students the confidence to select materials and techniques appropriate to the Fine art course of study and an understanding of how to structure a successful project.

Lockdown learning was embraced by some students who relished the opportunity to spend longer, uninterrupted periods of time on their art work. A deep level of personal involvement was seen in examples of students organising costumed photoshoots in local woodlands, creating sculptures from packaging materials and the creation of effective compositions from everyday household items.

It was clear that teachers understood the need to mark holistically. Most teachers had attended Standardisation meetings and found them useful. Many made positive reference to the support materials available

Numerous sources and a diverse selection of artists, photographers, installation artists and sculptors were used to inspire personal responses. Contemporary and emerging artists were most commonly included in portfolios with noticeably fewer historical and non-western references. Practical responses to sources, generated more personal exploration and development of ideas. Evidence of transcription in order to understand techniques or properties of materials was sometimes useful in moving the student forward in a creative journey. Less successful examples included direct copying from sources without purpose, this approach was unhelpful in enabling students to demonstrate critical understanding. A genuine sense of discovery was seen at a centre where students had created their own wrapped objects, assigned meaning to them and used this to inform subsequent individual ideas. Photography was frequently seen throughout Fine art portfolios and was often used to create sources that inspired further work. Critical understanding was also evidenced in some analytical and reflective written responses.

Students selected and experimented with a wide range of media appropriate to the Fine art course. Work generated using wire, card and ceramic, was included in some portfolios. Dry drawing media such as; graphite, charcoal, ink, marker pens and pastels were commonly used. Watercolour paints, inks and acrylic paint regularly featured in student work and oil paint was seen in the occasional submission. Access to media at many centres was limited due to lockdown restrictions and teachers had found creative ways to stretch budgets. Intentions were realised creatively where students had developed the skills and confidence to refine work by thoughtfully selecting and experimenting with media and were encouraged to develop individual, personal responses. Good creative practice was noted in portfolios evidencing the purposeful exploration of fewer, but more meaningfully selected materials and techniques.

Refinement was evident in the trialling of alternative ideas and media investigations. The link between developing ideas and refining ideas was often the weakest area observed when addressing AOs, with repetition stalling the progression of the creative journey or students being prematurely moved on to the next stage or task.

Drawing in all its forms was seen in centres with the majority noted as being purposeful. Moderators noted the inclusion in portfolios of thumbnail sketches to plan compositions, detailed, (technically impressive) observational studies and expressive mark making. At several centres it was noted that students had engaged and become proficient with digital drawing using phone apps. Recording observations through photography was frequently employed to record and create source material. Some examples of this included atmospheric images of a winter landscape and insects in a museum. Students engaged with a wide range of relevant media to develop drawings such as; charcoal to capture large architectural structures and fine liner pen to generate delicate images of insects and flowers.

The requirement for a written element was evident in all submissions seen and was often supported by writing frames, sentence starters or art vocabulary lists. Moderators described annotation as 'concise and reflective' and 'analytical'. It was reported that at some centres students had been asked to write extensive summative evaluations. These were not helpful in addressing AOs and are not a requirement of the specification.

It was pleasing to see that outcomes were being recognised throughout portfolios and not simply as 'final pieces.' Inventive and imaginative personal responses were seen in a range of formats, with students confidently merging ideas, materials and techniques to realise intentions.

Despite pandemic constraints, visits to galleries, workshops and direct engagement with artists had clearly inspired student responses. Some exciting outcomes had been generated from a residential

course to make a 'project in a weekend' on the themes of 'Into the Woods' and 'Cartography'. Independent visits to galleries and museums were more commonly seen in the later stages of courses and had informed the development of ideas.

8203 Graphic communication

A number of moderators commented that in many schools teachers had worked very hard to devise creative and innovative ways to deliver the requirements of the Graphic communication title. A number of approaches to home schooling had been developed which had enabled students to use this time productively. Tasks were set to help students learn further skills. These were then developed into successful studies on the students' return to school. A number of courses were moved to a more digital format with students using laptops, tablets, phones and apps to pursue their studies. Where technology was less accessible students found it more difficult to pursue their ideas and realise intentions.

During introductions at moderation visits a number of teachers confirmed that they had run a more structured introductory course than in previous years. However once schools and students returned to a more 'normal' timetable there was greater opportunity to develop more sustained and experimental work. This helped to ensure students could complete a sustained project that addressed all the assessment objectives. In other schools moderators reported evidence that the digital format of some courses had enabled the production of portfolios similar to those presented before the pandemic.

The majority of teachers welcomed the removal of Component 2 and found the additional time allowed students to develop the range and depth of their portfolio work. During Y11 some schools included a "mock timed experience" often using 8203 past paper starting points as inspiration. This enabled students to expand portfolio content and work towards a focused realisation of intentions.

There continues to be an increase in the number of students moving from Design and Technology courses. In some schools students had initially followed a core design technology, technical, design and making course which included a broad range of processes, materials, techniques and equipment. Students then had to adapt from the beginning of year 11 to an Art and Design specification driven by four very different assessment objectives. In such cases sampled portfolios contained a selection of work produced in year 10 as supporting evidence from the course of study. In some schools the sustained project involved a response to a design inspired by a starting point selected from a previous 8203 ESA paper.

Moderators commented that popular areas of study included stamp design, childrens' book illustration, typography, designs for comic books, posters, magazine design and illustration as well as covers for CD and record sleeves. Themes explored issues based ideas inspired by 'In The News', sporting events and Platinum Jubilee celebrations. Innovation was seen through the creation of animations, some complete with special effects and one based on a 'Gothic Horror' ghost story. In a number of sampled portfolios it was clear that students had effectively integrated appropriate digital skills and contexts into their projects, themes and briefs.

Moderators commented that in the most successful courses students had been given a firm grounding in not only historic graphic design and illustration but also contemporary practice. The very best portfolios demonstrated that those produced by students who had been allowed the freedom to select and explore their own sources often produced the most personal work. Where there was evidence of sustained focus on one or two appropriate artists or designers and the

knowledge gained was used to inform personal intentions, ideas were often explored in greater depth. Less successful work relied on poor copies of existing images.

In AO2 Photoshop and Illustrator were used by many students to effectively develop ideas. Some development was also evidenced by the use of sketching and working drawings to explore compositions and concepts. Traditional drawing and painting, hand-generated fonts and collaged surfaces were sometimes employed although variations of colourways were often produced digitally, as were compositional changes and experiments with font, layout and scale.

In AO3 hand-drawn notes and sketches were used as well as digital techniques to support creative journeys. Presented evidence suggested that annotation which was analytical and insightful was frequently more valuable and informative in the demonstration of student ideas and intentions than text which was descriptive. In some cases it was clear that unnecessary amounts had been produced and students had been asked to complete a written summative evaluation of each project. While purposeful written annotation must be explicitly evidenced in AO3, a written evaluation is not a requirement of the specification.

In some schools a focus on technical skills at the beginning of the course, which then developed into project-based work gave students more creative freedom with resulting responses showing greater confidence and accomplishment. Some moderators commented that there was some evidence of students using practical skills, introduced in Year 9, as a foundation for course development.

Where there was evidence that a clear, progressive journey had taken place and students had been encouraged to follow ideas through a process of refinement, rather than jumping to a 'final piece', work was often more successful and personal.

8204 Textile design

A number of approaches were taken to the teaching of the Textile title this year. Most teachers still come from an Art-based background, but an increasing number of Technology-trained teachers have also embraced the specification. Both have seen successful results.

Reports informed that most students submitted one or two sustained projects in addition to a selection of other work representative of their course of study. Although it was not a requirement, many schools had chosen to run a sustained project in place of the ESA.

A common approach, which often led to accomplished outcomes, was to offer a more structured series of tasks designed to develop technical skills early on in the course before encouraging increasing freedom and independent choice. Where courses were very teacher-led and freedom was limited, creativity was sometimes stifled and work uninspiring as a result. It was clear that many teachers had adopted creative and innovative ways to tackle online learning. Often students had been encouraged to investigate sources and artists before developing design ideas as many lacked access to sewing machines or materials at home. When students returned to 'bubbles' and non-specialist classrooms, teachers continued to respond with initiative and innate creativity, though overall there was a feeling that some element of structure was a necessity before more exciting explorations could be followed.

Sketchbooks and A3 Presentation Portfolios were most commonly used to present work. In the most successful examples students understood how to use their books as design journals and

filled the pages with rich, varied, textured and colourful experiments. The vast majority of artists and designers referenced were contemporary practitioners and Pinterest was heavily sourced as a point of inspiration. Best practice was when artists were intermittently introduced throughout projects and their influence led to strong connections with the development of ideas. Genuine exploration in order to develop technical understanding and how to use and manipulate textile media was of great benefit.

Many students were seen to be increasingly confident in their use of annotation. Written work which was analytical rather than merely descriptive was of most merit. Observations directly pertinent to the processes and ideas of relevant artists and designers clearly identified student understanding and often gave substance to following explorations. In contrast some students chose a more minimalist approach presenting ideas predominantly via mind-maps which were compliant and possibly more effective than instances where overly lengthy and irrelevant information had been recorded.

It was a joy to see the many varied approaches to drawing within portfolios. Whilst some submissions relied more on technical design sketches, 'flats' and fashion illustrations there were also excellent observational studies where students recorded information from primary sources. Traditional drawing media was combined with drawings in stitch, dye, wax, laser, soldering and other medias. Photography was integrated sometimes via the recording of chosen source material but also to log the development of toiles or other mannequin-based experiments. Fashion photoshoots were also recorded and photographic imagery was sometimes seen to be transferred onto fabrics before further developments took place.

Students continue to be excited by the opportunity to experiment with many textile techniques and the diversity possible under this title remains a key attraction for some. Techniques regularly seen included hand and machine embroidery, print, batik, tie-dye, appliqué, pleating, weaving, silk painting and fabric and paper-based fashion construction. These linked to a wide variety of themes. There were a number of 'Sea' related projects, some where the visual appeal of underwater plants and corals were the main focus and others which took a more ecological stance, considering plastics in the ocean and sustainability. Artists and designers referenced included Yellena James, Iris Van Herpen, Laura Edgar and Jessica Grady. 'Natural Forms' continued to be a popular choice with Vanessa Barrageo, Yumi Okita, Sue Rangeley, Brigitte Picavet and Klari Reis being thoughtfully utilised. The notion of recycling, upcycling and refashioning was also a strong theme leading to many fashion-based outcomes. Other unusual themes included: 'Glam Rock', 'Aboriginal Dreamtime', 'Fungi', 'Lichen and Moss' and 'The Bloodbagproject'. Visits to inform these themes were limited however some schools had ventured to the Sealife Centre, Eden Project, V&A, Knit & Stitch Show and the Bath Fashion Museum. Online gallery visits had been another option and there were reports of artists offering online workshops for schools.

Creative, imaginative and sometimes ambitious and extravagant outcomes were evident. Students responded by creating hangings, corsets, kimonos, soft furnishings, bags, outfits and mixed-media assemblages. Construction did lack sophistication at times. In relation to AO4, although these responses were often viewed as an 'end product' or culmination of a journey, in the most exciting examples it was clear that a personal response was in fact evident throughout the submission. Students generally submitted all work produced though some would have benefited from a more careful selection of evidence that still met the requirements of the specification whilst better reflecting their level of attainment.

8205 Three-dimensional design

Increasingly many schools have come across from traditional DT courses to teach a title from the Art & Design award. Approaches from those teachers and students varied from school to school. Many were supported by colleagues in their own school who had traditionally entered for other titles such as Fine art and Art, craft and design. Other teachers struggled with little or no support. Teachers who attended teacher standardisation meetings assessed the work of their students better than those who did not. A few teachers had attended the AQA CPD courses that were specifically aimed at DT teachers coming into Art and design. They found the courses particularly useful.

Most students submitted two or three separate projects for their portfolios. The additional time given back to students in place of the ESA gave most students more time to enjoy the creative process. Those students who attempted just one extended project with additional satellite mini projects sometimes struggled to develop their work.

Schools used a range of sources to inspire students. Most of these starting points were teacher led and visits to museums and art galleries were, at first, restricted because of the pandemic. Some schools used this to their advantage and used lockdown to set projects that could be inspired by the student's own locality. These included themes such as 'Architecture', 'Natural and Man-made Forms', 'Animals', 'Texture and Pattern in Nature', 'The Seashore', 'Home', and 'Landscape'. As restrictions eased and students were allowed greater freedom to explore, museums, art galleries, historic sites, art trails, churches and cathedrals were all used as first-hand sources of inspiration. Those studying Product Design based courses used appropriate sources such as lighting, furniture, clocks, bug houses, mechanical toys, decorated boxes, and interior design. Many of these developed ideas from secondary sources.

Those artists, designers and craftspeople that inspired students included Tamara Phillips, Damien Hurst, Jennifer Angus, Philip Treacy, Linda Connolly, Helen Breil, Heather Knight, Shane Greco, Courtney Matteson, Alex McCarty and Tom Raffield. Art movements and cultures were also used and included Pop Art, The Memphis Group, The Vikings, The Celts, The Vienna Succession and Art Nouveau. Sources chosen were often good and varied. However, poor student choices with little structure from the teacher at this early stage often led to poorer outcomes.

Use of spider diagrams, and especially design mood boards, were seen in greater prominence this year. Capturing the essence of a design process or idea proved useful for some students and gave them the opportunity to consolidate their ideas before striking out on their design process.

As restrictions eased students were able to return to their specialist studios and workshops and a greater range of materials and techniques became available. During lockdown students used primarily two-dimensional studies to develop their ideas. Some used time at home to produce three-dimensional models and maquettes using card, recycled materials, found objects, wood, wire, locally dug clay, bars of soap and old wax candles.

There were greater discrepancies in schools in the review and refining processes. Some students followed a holistic journey of discovery that was easy to follow with step-by-step analysis charting the progress of refinement. Projects often started out with teacher led instructions or skill building courses. These gave students confidence and allowed them to develop their ideas away from the initial starting point. Other schools brought artists, designers, and craftspeople into the studio to set design projects for students and act as judges to ascertain outcomes at the end of the design and making process. Some centres, particularly those in groups or consortia, set the same projects and ways of teaching across their respective centres. This restricted the design process and the range of design outcomes. It was found that this process stifled creativity, restricted freedom of ideas and journeys of discovery.

Some courses worked hard to understand and deliver the specification showing clear journeys that seamlessly wound through the assessment objectives. In successful courses, facilitation was very creative, and ideas driven, annotation was prominent, showed insight into student thinking and evidenced an understanding of the transition from two-dimensional ideas into three-dimensional models, maquettes, and final outcomes.

New technology and equipment such as mobile phones and tablets allowed students to gather information and chart the design and manufacturing process both inside and outside the studios. The use of laser cutters and three-dimensional printers complimented more traditional skills. Software design packages assisted students in realising their design ideas by rendering surfaces, giving alternative solutions, digitally recording design developments, and providing interesting possible solutions all before the manufacturing processes had begun.

With more centres doing Art and design for the first time, having previously entered students for DT there was a wealth of traditional wood and metal working skills seen. Students experimented with plastic alongside more traditional materials such as clay, plaster and found materials. Welding, lost wax casting, slip casting in clay using plaster moulds complimented more complicated skills such as planishing, lathe work and basket weaving.

Drawing and annotation were seen in almost all samples. Drawing for a range of purposes was seen in the form of design sheets, isometric and orthographic projections, digital recording, quick design sketches, traditional observational drawing, and the rendering of surfaces. Traditional skills were also in evidence with students using a range of materials such as pencil, biro, ink, paint, pastel, felt tip, charcoal, etc. to explore their ideas. Students also recorded by using lino printing, incising, and impressing into clay and wax, collage and pen and ink.

Most written work was good with students using annotation to records ideas, creative thoughts, and investigations into materials. More engaged students gave good critical analysis of a variety of sources whereas weaker students just copied and pasted life histories and second-hand comments. For weaker students the introduction of spider diagrams, writing frames and home-made course booklets that aided their understanding of assessment objective 3 were a positive way forward.

Most students produced good outcomes to their projects, but a holistic creative journey was, at times, difficult to follow. Sculptures in wire were popular as were clocks. Students produced decorated boxes, enamelled copper jewellery, suspended sculptures, and designs for skateboards. Traditional ceramics courses proliferated with students producing domestic ware, garden ornaments and sculptures. Sculptures constructed from found and upcycled materials proved popular and often extended projects devised during lockdown. Some centres produced small architectural and landscape designs and used digital techniques to suggest suitable site locations. Investigations into site specific sculpture including mosaics and decorated pavements proved the diverse nature of courses offered by centres.

Strong portfolios contained work that focussed on the development of ideas and exploring the potential of materials and techniques to progress the creative journey. They often contained confident presentation of drawing for purpose, sometimes in the form of sketches and working drawings. Portfolios where students had investigated fewer sources and fewer materials sometimes gave opportunities for students to investigate in depth and more effectively address the assessment objectives.

Not all courses were structured to allow for a methodical approach combined with self-expression that was purposeful. Other courses in 3D were quite rigid and assessment objectives were treated

individually rather than holistically. This made work disjointed and at times links were not made as ideas were developed.

We still have much to do to support teachers coming across to Art and design from DT. Numbers of centres have really grown and there is a wide range of approaches depending upon individual teachers and their schools. Whilst some teachers have been proactive in learning about the specification and the nature of the course some continue to teach in the same way that they have done under the DT award, this does not always lead to an effective understanding or sufficient evidence of the four assessment objectives.

8206 Photography

Many moderator reports on the delivery of the Portfolio in 2022 commented anecdotally on their perception that the Photography title had been least effected by the pandemic. The facility for students to use cameras on phones and the availability of free apps supported independence in working from home during periods of lockdown. In addition to this, teachers could continue the process of teaching by viewing the digital work effectively on screen.

In some other respects the ‘normal’ conditions for delivering the course were damaged. In particular many comments reflected the lack of opportunity for learning through workshops and organised trips to stimulating locations. There were also comments that reflected a view that some student evidence did not display the usual range of experimentation and risk taking. This was often linked to a suggestion that the structure of courses and the content of delivery was safer and more directed than usual. It is to be hoped that we can continue a move towards the teaching of creative practice without these restrictions. However the observations most often made were about the evidence seen of the enthusiasm of students and the excellent standards of creativity and control.

Moderators also commented on the positive and growing trend of delivering core learning in camera skills, language and understanding as a foundation for developing more independent exploration and ideas. It is often clear that a greater understanding and control of technology and photographic principles leads to better responses across the assessment objectives and greater opportunities for creativity. Often this foundation knowledge clearly influences the understanding and analysis of sources and the subsequent ownership and development of ideas.

In general there is no problem regarding the specification requirement for annotation. The evidence this year, as with observations made in 2019, suggests that in many cases, large amounts of annotation are produced but that some of it is of little use in assessment terms. As has been said in previous years, without considering of the relevance of the annotation, there is a risk of losing the time and opportunity for producing valuable evidence of visual understanding and analysis.

Regarding the requirement for evidence of drawing, whilst moderators commented on many cases of the constructive use of drawing in expanding creative practice, they also commented on the lack of understanding and value that evidence of drawing can offer. Whatever form drawing takes, the activity should be relevant to the student’s learning and contribute to AO3 – recording an observation, an insight or an idea. There are many instances within photographic media in the real world of creative practice incorporating drawing (broadly) as an activity within the production of images and as part of the subject matter. The requirement for drawing should not be treated as a ‘tick box’ exercise but should exploit the value it offers to students for learning and creating.

The creative journey from inspiration to realisation is something that all moderators referred to. Where understanding and analysis of sources takes place the student evidence displayed

purposeful development of ideas. These ideas could be about media and technique and they could be about issues and concept. Where analysis was shallow ideas tended to be limited to copying. The inference in terms of assessment seemed to be that the more faithful the copy the greater the understanding. Another implication of this approach is that the more copies produced, the higher the mark awarded. It must be remembered the award is based on the assessment of four objectives and that there is no objective that carries more weight than any other and there is no objective that drives the overall assessment.

Most courses are entirely digital with many presentations of evidence being made on screen. This is perfectly acceptable though reports suggested that access was sometimes an issue: thumbnail images so small that they are difficult to see, and folders containing hundreds of unused, uncurated images. Darkroom technology using silver based processes was rarely seen. There were instances of animation and film with reports of strong ideas and skills. It is important in any group based activities that there is a clear assessment of the individual student's contribution and attainment.

There were very many positive comments on the practice found in the Portfolio Component. Comments reflected innovative practice, thorough understanding of photographic principles, emersion in the media and descriptions of the high standard of student attainment and achievement seen at moderation.

Mark Ranges and Award of Grades

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