# Scheme of work: Three-dimensional design

Introduction

This scheme of work offers a route through the GCSE Art and Design (8205) Three-dimensional Design course.

The GCSE Art and Design specification is designed to:

* provide inspiration and a range of exciting and stimulating opportunities that encourage and challenge students to develop and explore ideas in art and design in an independent and personal way
* give you choice and flexibility in the way you tailor your course to the needs of your students and the strengths of your school.

The specification has two components:

* Component 1 comprises a Portfolio of work selected from the course of study. This must include a sustained project which evidences the student’s creative journey from initial engagement to the realisation of intentions. It must also include a selection of further work undertaken during the student’s course of study
* Component 2 is an externally set assignment (ESA) in which students choose and respond to a starting point from an externally set assignment paper.

This scheme of work gives you an example of how you might wish to organise and deliver a two-year course that enables students to respond to all four assessment objectives and explore the opportunities of the Three-dimensional design title. There are many ways the course may be delivered and there is no prescriptive approach, the suggestions here are intended for guidance only.

It provides suggestions for activities and project tasks that enable students to develop Three-dimensional design knowledge, understanding and skills and to explore sources in a sustained and independent manner in order to realise personal intentions.

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When planning your course think about:

* **Structure:** in this guidance we have used a phase-by-phase structure but you might choose a different approach.
* **School strengths:** consider the needs, preferred approach and resources of your students, staff and school.
* **Curriculum time available:** the times suggested here for activities and tasks are approximate.
* **Assessment objectives:** students must be given the opportunity to understand and evidence coverage of all four assessment objectives.
* **Style of course:** do you need to put a foundation course, skills-based workshops or set tasks in place to help students develop and apply the knowledge, and understand and acquire skills necessary for graphic communication and associated subject content?
* **Title requirements**: remember students are required to work in one or more areas of Graphic communication, they may explore overlapping areas and combinations of areas.
* **Sustained project**: do students have time to do more than one? (Remember quality counts).
* **Requirement for drawing:** students need to provide evidence of drawing for different purposes and needs in both Component 1 and 2.
* **Requirement for written annotation:** students need to show evidence of written annotation in both Component 1 and 2.
* **Developing independence:** how might you develop opportunities for students to gain confidence and independence in their work as it evolves through the course?
* **Access for all:** how might you adapt the structure of the course to support students of different abilities or needs?
* **Further work:** how could you provide opportunity for the development/selection of evidence of further work?
* **Component 2:** how will you end Component 1 to ensure sufficient time for management of Component 2?
* **Deadlines:** consider when work needs to be assessed and marks submitted, what checklists/review strategies might you need to put in place?

**Contents**

You can use the title links to jump directly to the different sections of this scheme of work (Use Ctrl and click to follow the link)

|  |  |
| --- | --- |
| Section | Page |
| [Introductory phase](#Intro) | 4 |
| [Development phase](#Dvy) | 6 |
| [Sustained phase](#Sus) | 8 |
| [Externally set assignment](#ESA) | 10 |
| [Selection of portfolio](#Port) | 11 |

Introductory phase

* Year 10 Term 1
* Foundation studies: up to 12 weeks
* This is a teacher led introductory phase of the course

Learning outcomes

* Introduce students to a range of short-term activities related to the school’s chosen areas of study within the title Three-dimensional design.
* Students explore the possibilities of working with a range of materials and different types of finish.
* Students investigate a range of primary and secondary sources and possibly visit a museum or gallery, site specific location, work in school with an artist in residence or experience a skills-based workshop with a craftsperson.
* Possible themes to work on are ‘Natural forms’ or ‘Found objects’.

Possible teaching and learning activities

* Provide students with opportunities to explore and investigate different ways of working in response to key aspects of the Three-dimensional design title.
* Introduce students to the assessment objectives and explain their meaning.
* Encourage students to explore and record their observations, ideas and insights using a variety of working methods and approaches.
* Students explore and record their observations of the form, structure and surface texture of natural forms such as bones, fossils, shells, fruit, vegetables, nuts and seeds using a variety of two- and three-dimensional media and materials.
* Students explore and experiment with surface techniques using a range of available materials such as clay, metals, wood, plastic, found/recycled materials and plaster.
* Provide students with opportunities to consider how they might evidence and record ongoing changes and refinement as their ideas develop, they might use;
* photography
* sketches and diagrams
* design plans
* templates
* maquettes and models
* notes and annotation.
* They refine their work as it progresses.
* Students might produce test pieces treating different clay surfaces with such materials as glazes, under-glaze colours, glaze stains, oxides, multipurpose colours, paints, polishes, oils and waxes to experience options for clay finishes.
* Students could use a variety of available materials such as cardboard, paper, wire, plastic, wood or found materials to explore form and structure and build small maquettes or models.
* Students research and respond to the work of an appropriate artist, craftsperson or designer whose work is inspiring and analyse their creative practices using visual language and written annotation.
* Students develop, collate and present their work in any appropriate form such as through work sheets, sketchbooks, visual diaries, journals, test trials/samples, models, maquettes, mounted studies and digital presentations.
* Both themes could enable students to explore different types of sources.

**Points to remember when selecting sources**

* When selecting sources students should consider the assessment objectives and think about:
* what value is placed on the source?
* how is the source to be used?
* how might an understanding of source/s be demonstrated?
* how does the source influence my work?
* how does the source inspire/encourage independence?
* how does the source inform my creative journey?
* Sources might also reflect:
* personal interests
* issues, culture, society
* content, context
* genre, stylistic conventions
* use of media
* working methods
* formal characteristics
* purpose and presentation
* intended audience.
* Different approaches and ways of working could also give students opportunities to explore different approaches to written annotation, they might make use of:
* mind maps, thought showers, spider diagrams and lists
* quick notes, informed labelling, planning notes
* extended prose: evaluations that explain what has been produced and how this may be developed further; statement of intent; expressive prose
* sequential diagrams with labelling
* word frames
* bullet points.

Development phase

* Year 10 Term 2 and 3
* Directed project: 11 to 15 weeks
* This is mostly a teacher directed phase

Learning outcomes

* Students investigate sources such as the work of artists, craftspeople and designers to stimulate the development of ideas.
* Inspired by their sources, students explore different ideas and experiment with a range of appropriate media, materials, techniques and processes.
* Students’ ideas are refined and recorded through ongoing experimentation and experience of different ways of working.
* Students suggest and develop intentions in the form of personal work informed by engagement with a preferred source(s).

Possible teaching and learning activities

* Students are provided with the opportunity to fully engage with suggested contextual sources and explore these in an independent way.
* Explain to students how important it is that they address the four assessment objectives as they respond to their sources.
* Students are encouraged to use their observations, findings and analysis to develop and work towards a personal response that builds upon the ideas, understanding and knowledge experienced in the introductory phase.
* The provision of sources may be influenced by the school’s resources and staff expertise. The options below offer opportunity for students to explore sources in relation to department resources and strengths.
* Students could explore and respond to a range of contextual sources such as Justin Gershenson-Gates, Alice Fox, Jennifer Collier, Sayaka Ganz, Steve Rodrig and Veronika Richterová. This might encourage them to consider;
* how found materials can become a source for ideas and investigation
* how issues-based work could inspire opportunities for exploration and personal response
* how found materials might be investigated, manipulated and re-purposed to generate a creative journey and inspire a personal response.
* Students could be encouraged to respond to a variety of contextual sources such as engagement with the work of ceramicists Josiah Wedgewood, Bernard Leach, Hans Coper, Lucy Rie, Dorothy Feibleman or Ewan Henderson. These could encourage them to;
* develop their technical knowledge, understanding, skills and lead to an appreciation of the value of experimentation
* experiment with the addition of materials such as grog, molochite, sand and oxides to clay
* consider context, form and function
* extend their understanding through the documentation of processes in a journal or notebook, using written annotation and technical language.
* Students might look at the work of artists such as Pablo Picasso, Jacob Epstein, Naum Gabo, Vladimir Tatlin, Sally Matthews and Kurt Schwitters. This could;
	+ - inform their own manipulation of raw materials
		- suggest opportunities for composition, structure or scale
		- inspire recording and evidence emerging developments through 2D media, collage, photography and written annotation
		- extend their understanding of the form and structure of objects through the application of working methods such as the manipulation of wire and withies, mark making using free hand or machine stitch and the use of unusual materials.
		- Students could explore and respond to the work of Barbara Hepworth, Peter Randall-Page, Reg Butler, Anish Kapoor, Richard Deacon and Rachel Whiteread. This might encourage then to;
		- translate initial ideas and investigations into three-dimensional pieces which explore form, shape and space
		- further develop ideas using materials which contrast or suggest specific qualities such as tissue paper, fabric, steel mesh, mod-roc, scrim, felt and thin slabs of clay
		- experiment with scale and size and consider the location of intended work
		- further refine intentions by focusing on a particular contextual source and developing their own work in response to a way of working, particular period or individual creative journey.
		- The personal line of enquiry that the students follow, with guidance and input from the teacher, will inform the type of evidence that students include of drawing for different purposes and needs and of written annotation.
		- Students need to make clear and explicit connections between sources and their own practical work.
		- Students chart the progress of their own work through appropriate means such as design sheets, sketchbooks, note/workbooks, test trials, models and maquettes, recording and annotating design solutions, possible alternatives and the realisation of intentions.
		- Students could use a digital camera to support the recording of prototypes, maquettes and the stages of manufacture and construction. This helps to evidence the assessment objectives and the journey from initial engagement with ideas to the resolved intentions.

**Sustained phase**

* Year 11 Term 1
* Sustained project; up to 13 weeks
* Independent learning

Learning outcomes

* In this phase students move increasingly from dependence to independence as they work on a self-selected starting point for a sustained project.
* The starting point options may be devised either by the teacher or the student. Teachers could present students with starting points devised by the school and modelled on previous externally set assignment papers or use actual past paper starting points such as:
* Architecture
* Our World
* Headdress.
* Students independently select their own starting point and research potential additional sources and associated references.
* Students need to explicitly evidence coverage of all four assessment objectives, drawing for different purposes and needs and written annotation.
* Offer students a choice of approaches. They need to employ one or more of the areas of study listed in the Three-dimensional design title.
* Encourage students to build upon previous course experiences as they respond to their chosen starting points and move from initial engagement with ideas to the realisation of intentions.
* The Sustained project should allow students to progress from a position of dependence to one of increasing independence as the journey of exploration progresses.

Possible teaching and learning activities

* This phase is delivered in a less directed manner.
* Teachers could present the starting points to students with appropriate contextual references and encourage them to also research and analyse their own sources in relation to their chosen starting points.
* The teacher negotiates, advises, suggests and orchestrates possible routes through the creative journey. The objective is to build upon individuals’ experiences and the approaches and contexts that students have become familiar with through the earlier phases.
* Teachers encourage students to reflect on the range of three-dimensional approaches they have become familiar with and take account of available materials, equipment and resources. Their approach might be wide-ranging or more narrowly focused depending on personal intentions and available resources.
* Teachers remind students to consider and evidence the assessment objectives as their creative journey evolves.
* The following is an example of how a starting point might unfold during the period of the sustained project. In this scenario students respond to a starting point theme ‘Parks and Gardens’. Students:
	+ research appropriate sources. They might refer to the work of artists, designers and craftspeople, consider appropriate garden imagery, research features such as outdoor furniture, sculpture, a fountain, wall-mounted mural, decorative urn or planters, visit a chosen location and record the experience visually and through written annotation. They might meet with interested parties with a view to replicating a real-life scenario for a specific design brief
	+ develop ideas through working drawings, plans, experiments with media and materials, maquettes and trials
	+ apply and build upon existing knowledge, understanding and skills as work progresses
	+ investigate the properties and suitability of materials in relation to ideas such as for indoor or outdoor location and consider size and scale
	+ record and refine ideas, consider possible design options and technical problems
	+ look at alternatives and identify elements of design and construction that may need to be adopted or changed - problem solve
	+ record the progression of ideas with written annotations, observations and insights
	+ consider aesthetic qualities and any issues associated with the placement/form/function of the work
	+ move progressively from a position of dependence to independence, and exploit opportunities to develop a personal response and realise intention/s
	+ consider options for presentation, outcome/s could be full size or to scale depending on individual intentions. Work may be presented in any appropriate format
	+ reflect to ensure they have evidenced the assessment objectives
	+ may wish to produce a written evaluation at the conclusion of the creative journey to explain how the work is a suitable personal response to the starting point
	+ ensure the total response to the sustained project evidences the journey from initial engagement with the starting point to the final realisation of intentions.

Externally set assignment

* Year 11 Term 2
* Component 2
* Independent study

Learning outcome

Students must respond to one of seven starting points provided on the paper.

Key information

* Externally set assignment (ESA) papers are available to students and teachers from 2 January. A preparatory period is followed by 10 hours of supervised, unaided work in which students are required to realise their intentions.
* Schools may manage/timetable the preparatory period (informal supervision time) and ten hours of supervised time at their discretion, but must allow sufficient time to assess work and submit marks to AQA by the deadline of 31 May.
* ESA papers must be given to students in their entirety and must not be edited, changed or abridged in any way.
* Students do not have to reference all or any of the named artists/designers on the paper. They may do their own independent research and look at other sources but should clearly reference any artist/designers they use within the development of their project.
* Preparatory work/work done in informal supervision time must not be added to or amended between sessions once the supervised time has started.
* Preparatory work must be stored by the school under secure conditions, between sessions and after the completion of the supervised time.
* Preparatory work must be available to students throughout the 10 hours of supervised time. They may refer to their preparatory work but must not add to it or amend it during the supervised sessions or between or after sessions.
* All four assessment objectives must be evidenced.
* Drawing and written annotation must be evidenced.
* All work completed during the 10 hour supervised sessions must be clearly labelled as such.
* See section 2.3.2 Component 2: Externally set assignment of the specification for more information.

Possible teaching and learning activities

* Teachers introduce and discuss all of the starting points with the students. Students choose the starting point they wish to develop.
* Students are made aware that they can access their own sources as well as those suggested in their starting point.
* Their creative journey should be evidenced in the preparatory work which should show the development, refinement and recording of ideas.
* Preparatory work may be presented in any suitable format.
* There is no restriction on the scale of work, media or materials used.
* Students demonstrate their ability to work independently under supervised conditions as they progress their ideas to the realisation of intentions.
* Drawing and written annotation must be evidenced in the total submission for this component.
* All work completed during the 10 hours supervised sessions must be clearly labelled.

Selection of portfolio

* Year 11
* Component 1: Review and submit

Learning outcomes

Students review, select and present their Portfolio for final submission in discussion with the teacher, ensuring that the component requirements are fulfilled.

Possible teaching and learning activities

* Work submitted may be in any appropriate format.
* The selection of work chosen for submission must include:
* coverage of the four assessment objectives
* a sustained project evidencing the journey from initial engagement to the realisation of intentions
* a selection of further work undertaken during the student’s course of study with evidence of drawing activity and written annotation.

## Teachers could encourage students to reflect on the following when selecting work to include in the portfolio:

* Do the sources reflect personal interests, ideas and engagement?
* Are the connections made between personal work and relevant sources such as artists, crafts people and designers acknowledged?
* Has an appropriate range of materials, techniques and processes been used and explored in relation to the title? (the quality of investigation is more important than quantity of materials or processes used)
* Is there clear evidence of reviewing, refining and selecting within the work?
* Is there evidence of purposeful and meaningful drawing?
* Is written annotation relevant, does it comment on personal ideas, thoughts and decisions?
* (Remember downloaded information with no demonstration of understanding, analysis or influence does not fulfil the requirement for AO3 written annotation)
* Have all the sources used been acknowledged?
* Is work presented in an appropriate format.?
* In the sustained project/s is there clear evidence of a creative journey from starting point to realised intention/s?
* Does the further work provide evidence to support coverage of the assessment objectives?