



**General Certificate of Education**

**Art and Design 2200**

**ARTB4**

**Fine Art**

**A2 Externally Set Assignment**

**Report on the Examination**

*2010 examination - June series*

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## ***GCE Art and Design – General (for information specific to Fine Art 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.

### **AO4**

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.

### ***Fine Art***

Fine Art continued to be a popular endorsement. It was often well taught and resulted in the production of some outstanding, individual submissions. Work ranged from installations to traditional painting and drawing. Some students explored the use of film and video, often complementing other aspects of their work. The opportunity to produce individual, personal work was often seized upon by students. There were many examples of powerful issues-based work which enabled students to express opinions and reflect on the world about them.

The success of students' outcomes was dependent on the degree to which they could manage materials, techniques and processes effectively. Some students had ideas to express but were limited by a lack of skill, particularly in drawing. In the most successful work it was obvious that students had spent many hours developing skills which gave them the confidence to progress.

There were many examples of successful, well organised courses, in which students explored a range of approaches and engaged with the work of other artists. Visits to galleries and artists' studios were often enthusiastically engaged in and this gave students a deeper understanding of art and design practice. The Internet was widely used, with mixed results. Sometimes it broadened students' experience of artists but often it led to rather narrow and uninformed responses and tasks.

Many students attended life drawing classes, mainly to improve their drawing skills. This work was included in Portfolios but as rarely seen as part of specific projects.

Sketchbooks continued to be a key aspect of work. They were widely used to support all aspects of students' practice, often providing insights into, and evidence of, the formation and development of ideas, as well as research. Many also included examples of exploring different techniques and media. Gallery visits were often recorded and some students used their sketchbooks to record studies of artists' work. Many students also annotated their work. At best their comments were informative but far too often they simply listed activities.

Recording took many forms but drawings were often used for recording along with photographic images. Filling sketchbooks with fairly meaningless magazine cuttings unfortunately dominated practice in some centres.

Some sketchbooks were simply outstanding and were a pleasure to see. They contained evidence of a rich and fruitful journey of discovery and the emergence and development of a confident personal language.

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

This, for many, was an opportunity to demonstrate the skills, knowledge and understanding developed throughout the course. There were many examples of highly competent, personal work. Some students produced exceptional responses. A lack of basic skills and limited understanding of contextual sources limited the work of others.

### ***The Urban Environment***

There were many examples of American influences in response to this question particularly in the choice of critical/contextual material. Some students used the opportunity to explore their own environments, studying aspects of light, colour and texture, which sometimes resulted in abstract interpretations. Others reflected on people in environments, taking the opportunity to study aspects of urban life, such as skateboarding and street art. Decaying buildings were also popular.

### ***Caricature***

Although apparently limited in number, moderators reported seeing some excellent responses. Some were based on self-portraits; others had a political or social dimension. Many students developed images using Adobe Photoshop. Artists ranging from Maggi Hambling to Ralph Steadman were referred to.

### ***Contrasting Surface Qualities***

There were some positive responses to this open-ended starting point. Work ranged from representational studies to abstract interpretations. Digital cameras were widely used for research. The Boyle Family provided some inspirational source material. Artists such as John Virtue and Gillian Ayres were also referred to.

### ***Identity***

This was a popular question with a large number of thoughtful and powerful responses seen. Many students made work in which they attempted to look beyond superficial appearance. Some produced large scale, ambitious work. A wide range of contextual materials was used. Artists such as Edvard Munch, Francis Bacon, Anthony Green and Tom Phillips were referred to.

### ***Islamic Art and Architecture***

Responses were often well resourced with many studies made in local mosques. Students made good use of both primary and secondary sources. It was evident that this question appealed to a group of students who had a good understanding of the nature of Islamic decoration and pattern. There were some excellent examples of printmaking.

### ***Performance***

Some students utilised their own experience of involvement in performances such as playing music or dancing to stimulate ideas. Edgar Degas and Toulouse-Lautrec were popular sources for critical/contextual material. Unfortunately, some figure studies were rather weak and revealed a lack of understanding.

### ***Colour in High Key***

This generated a diverse range of responses with many examples of expressive work. There was an abundance of artists and art movements referred to. The Fauves and the German Expressionists, Abstract Expressionism along with more contemporary examples from the Pop Art movement were seen. In much of the work students appeared to really enjoy using colour and paint in a liberated and adventurous manner.

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

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