



General Certificate of Secondary Education

Art and Design (Fine Art)

Controlled Test 3202/T

Report on the Examination

2007 examination – June series

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GCSE Art and Design (Fine Art) 3202

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The Fine Art question paper was generally very well received by both teachers and candidates. The questions encouraged the use of a wide range of materials, media and processes, from drawing and painting through to sculpture and photography. All questions were attempted and in many cases imaginative and exciting results were produced. As in previous years, submissions by candidates tended to reflect the understanding displayed in their Coursework. Where they had followed a well-structured course that had enabled them to explore a range of media and responses, candidates were often able to respond to the starting points within the question paper very imaginatively, producing personal outcomes that showed genuine engagement with the work of the artists they had chosen to research. Candidates from centres where there was a very heavy reliance on a teacher led approach clearly found it more difficult to respond in a personal manner.

In centres where sketchbooks had been used effectively to support Coursework units, candidates often produced stunning sketchbooks to support their responses to their chosen question. Candidates who used their preparatory time well to investigate and explore their ideas thoroughly, in whatever form, were usually able to produce successful outcomes that enabled them to achieve the best marks possible. Others, unfortunately, either produced little or no evidence of preparatory work, or it was so disorganised that they were unable to produce anything worthwhile during the ten hours of supervised time. In some cases, candidates only produced a final outcome, which caused problems in the marking process, as some of these examples demonstrated evidence of technical skill and understanding, but much of this evidence was implicit rather than explicit.

Question 1 Viewpoints

The accessibility of reference material and first-hand experience made this a popular question in many centres for candidates across the ability range. Candidates in some centres made very good use of direct observation of still life groups, such as musical instruments, fruit and personal objects for *(a) a group of everyday objects*. Many made excellent connections to the work of Cézanne and the Cubists, with collage often being used to produce interesting outcomes. Perspective studies of local buildings featured strongly for *(b) buildings in your locality*, with David Hockney's 'Joiners' and, in some cases, Escher's work providing inspiration. The work of Anthony Green inspired some candidates to explore distorted viewpoints in response to *(c) the interior of a room*. A large number of candidates used digital photography to record primary source material when tackling (b) and (c), often using digital manipulation to explore the possibilities of distortion in the process leading up to their final outcome. Although there were some instances of candidates producing three-dimensional work, the majority tended to be in two dimensions.

Question 2 Classical Art

In centres where this question was attempted, able candidates produced very original outcomes, including some interesting modern interpretations of classical myths. Work by these candidates was often well informed by first-hand study of examples of Classical art in local museums and galleries, or of examples of local Neo-Classical architecture. Some interesting examples were seen in one centre, where candidates had re-interpreted the theme using ideas from their own cultural background. The paintings of Botticelli, particularly *The Birth of Venus* featured strongly in the work of many candidates, with one excellent example where the candidate had re-worked this painting, amalgamating it with a Shell petrol advert. All too often,

however, candidates at the lower end of the ability range resorted to merely copying Botticelli's work. There was much evidence of photocopied resources or information printed from the internet, with little evidence of candidates analysing or evaluating this material. This often led to rather obvious and straightforward interpretations of myths and legends, with some candidates resorting to comic-book style illustration copied from computer games and fantasy fiction.

Question 3 Passage of Time

The influence of Monet and Richard Long was particularly evident in the work of many candidates who attempted this question. Where these references were well researched the work was often well developed and personal. Responses ranged from pastiches of Monet to much more thoughtful explorations into the changing appearance of things over a period of time, often through the use of digital photography. Some candidates used time-lapse photography influenced by Muybridge and Marey. In one example, a candidate had researched Monet's series paintings of Rouen Cathedral, and had then applied the same approach to the school buildings. The processes of ageing of themselves or members of their families, or of fruit and plants were common themes. Although many lower ability candidates produced predictable responses, others produced ambitious work in both two and three dimensions using a variety of media ranging from drawing through to mixed media.

Question 4 Russian Art

Although few candidates attempted this question, many of those who did produced very strong, personal responses that often showed a considerable degree of maturity. There were many examples where the candidates produced exciting work that showed clear understanding of the principles of Constructivism, but only a few seemed to take on board the political nature of the work by producing Soviet style posters that addressed such issues as the war in Iraq. What was particularly surprising was that no one seemed to make the connection between the political use of agit-prop decoration of trains during the early years of the Revolution and the work of graffiti artists such as Banksy.

Question 5 Self-image

This was a very popular question in some centres, particularly with higher ability girls who were able to understand the concepts behind the work of artists such as Jenny Saville. Resulting outcomes addressed society's ideas of femininity through issues such as obesity and anorexia, in some cases in a provocative manner. In one centre a candidate, having researched Cindy Sherman, had transposed herself into the style of a 1950s black and white photograph. Some centres had clearly used the theme of self-image in their Coursework, which enabled candidates to build on the techniques and ideas they had previously explored. Photography was much in evidence as a tool to gather first-hand images of themselves and others. In some cases these photographs were just enlarged and copied to produce the final outcome, others used Photoshop to distort their images before turning them into paintings. For many candidates the theme rarely progressed beyond competent self-portraiture, but more able candidates did explore their images in a variety of surfaces, such as broken or textured glass, television screens and shiny objects, as well as using a variety of different kinds of lighting, such as candlelight.

Question 6 Structures

The easy availability of first-hand source material in most art rooms made this a very popular choice for candidates, providing opportunities for many to produce excellent direct observation drawings. Georgia O’Keeffe was by far the most popular artist used as a reference for this question, with the more able candidates showing considerable insights in their analysis and evaluation of her work. Although some candidates produced very good close-up studies of flowers, all too often these outcomes tended to be more pastiches than personal responses. Where candidates had chosen other artists there was more scope for them to explore the theme of structures that was central to this question. In one centre there were some fascinating responses based on studies of the skeletal drawings of Leonardo da Vinci, in which candidates used a variety of fine art materials ranging from three-dimensional maquettes for sculpture to printmaking as well as painting. The work of Peter Randall-Page was influential for some candidates, many of whom showed a good understanding of his approach. However, they rarely used this as a springboard for successfully developing a personal response.

Question 7 Recycling

This question was very popular, particularly with boys, in some centres, but completely avoided by others. Some centres criticised the lack of specific artist references, even though this has been the pattern for question 7 on all question papers since the inception of this specification. Where the question was attempted it was often across the whole ability range, with understandably very mixed responses. Examples by candidates at the top end of the mark range often demonstrated a sense of fun and humour, with others producing outcomes that were very sophisticated. Candidates of lower ability frequently used simple cut and paste assemblage, which produced disappointing results. Few really unlocked the true potential of either the starting point or the creative use of materials that could have been used here.

- (a) This was the most popular part of the question. There were some excellent responses using textiles, where candidates explored ways of weaving materials, such as recycled paper, crisp packets and plastic, to make costumes. Where studies of work by appropriate artists had been well researched the outcomes were often very successful, particularly in cases where candidates had used artists such as Rauschenberg as their focus. There were some examples of sculptures using found objects, with candidates in one centre making tribal masks from junk in the style of David Kemp. However, more often, having made collections of discarded objects, candidates failed to find appropriate or interesting ways to use them, despite in some cases looking at the work of other artists who had used such materials. There were some good examples where candidates had studied the *Brick Train* by David Mach. Dada and Surrealism also inspired many candidates, although some treated the idea of ‘ready-mades’ as an easy solution.
- (b) Although few candidates chose this part, where it was attempted there were some interesting traditional outcomes using a good range of media based on visits to charity and retro clothing shops. In one case a candidate went to a theatrical costumier and used good first-hand studies, through photography, to rework the idea in a studio environment.
- (c) Not many candidates responded to this part of the question. There were some examples of work using the ubiquitous crushed can or litter as subject matter, including some well-observed and beautifully drawn studies used by candidates in one centre to develop posters.

Mark ranges and award of grades

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